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BUSINESS ADMINISTRATION

A Library of Business Principles, Practice, and Experience

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BUSINESS ADMINISTRATION

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ADVERTISING

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H. W. Kastor & Sons
Advertising Company
Chicago—St. Louis

La Salle Extension University

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1918

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PREFACE

This work is intended primarily for the average busy man having to do with advertising who wants to know more about the various phases of the subject. It contains the kind of practical information which such a person will find helpful and profitable to know.

The expert advertiser may find in it a number of helpful sidelights. Some of the practical details discussed, the expert may find superfluous. They had to be included for that large class of business men who have no practical knowledge of those facts and so find such information exceedingly helpful in planning and placing their advertising.

The knowledge formulated in the subsequent pages has been gathered and verified by observation and practical experience. The writer has been in the general advertising agency business for more than twenty years. He has gone through all the positions of copy man, layout man, idea man, plan man, and campaign man. His advertising knowledge is backed by wide experience as a traveling salesman, merchandising man, and sales manager. As a traveling salesman, he has personally visited many thousand merchants. The organization of which he is a part handles millions of dollars' worth of advertising annually. The word "advertising" in this instance means every phase of advertising. It means merchandising by advertising in its broadest conception.

Therefore, the basic functions, principles, and methods laid down in these pages are based upon positive knowledge gained by studying them in actual and successful operation in hundreds of manufacturing, retail, jobbing, and mail-order concerns. These pages are written for the sole purpose of presenting present-day problems and methods in such a way as to bring buyer and seller together.

The author wishes to express his thanks for the valuable assistance that has so generously been given by a large number of friends and experts upon the various subjects treated in this book. The staff of the writer's own organization has assisted at various points. Special recognition should be given to the able, conscientious coöperation of William Bethke, of the LaSalle Extension University, who not only assisted in editing the entire book, but who should be credited with most of the copy of the first five chapters. This coöperation has enabled the writer to utilize the time he could spare out of his busy life to greatest advantage in the preparation and supervision of this work.

E. H. K.

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CHAPTER I

NATURE AND FUNCTION OF COMMERCIAL ADVERTISING

There is scarcely a man, woman, or child in the land who is not familiar with such names as:

Ivory Soap.
Gold Dust.
Douglas Shoes.
Community Silver.
Quaker Oats.
Heinz's 57 Varieties.
Uneeda Biscuits.
Gold Medal Flour.

and dozens of others. Think for yourself of the many kinds of automobile tires, of tobacco, of clothes, of correspondence schools, and of everything that fills a human want. How many of these commodities are you familiar with? How did you become acquainted with them?

Then reflect for a moment on the commercial value of this common knowledge among a hundred million consumers, and you can account for the immensities of the successes of most of these names with which you are familiar.

In such a survey is reflected the nature and function of modern commercial advertising. The power of advertising as a creator and developer of commerce is the predominating fact of modern distribution. Advertis-

ing may be thought of as "written salesmanship" or as "the art of publicity," but a description which more nearly describes its essential attributes is this:

> Advertising is a mode of education by which the knowledge of consumable goods is increased and an effective demand created.

This definition distinguishes advertising from other types of publicity. Mere announcement or giving of information is not necessarily advertising in the modern sense. True advertising must ultimately produce business in an economical manner.

Advertising a Business Force

Although advertising is a powerful force in our modern commercial life, business men and advertisers should not lose a proper perspective. It is quite conceivable that an advertising man might oversell himself on the importance of his own work. It would be folly to attribute all the characteristics of success to advertising. However, such an intensification of business as we know to-day could not exist without adequate causes. In the total analysis there are many factors. Improvements in manufacture, large-scale production, standardization of products and prices, improved organization, general increase in wealth, ever increasing population and expanding market, improved means of communication, higher educational standards, increased business knowledge, and hundreds of other business and commercial forces played their part in this development.

But, when all is said and done, the fact remains that an outlet must be found for goods and services. Goods are produced to be used by others either in the satisfy-

ing of individual wants or in the producing of more goods. Unless they can be sold at a profit, production must soon cease and business become paralyzed. Advertising is one of the great selling forces which keep goods moving from seller to buyer.

Advertising's Achievements

We can go through a long list of business successes, and in almost every instance we find that advertising has been a contributing factor in the success of the business. However much credit may be given to the manufacturing process which makes possible the Ford car, it is inconceivable that that business could have reached its immense proportions without an efficient selling organization and the right kind of publicity. *Bradstreet's* statistics show that 84 per cent of the business failures are among nonadvertisers.

When we recognize further what services advertising has rendered to modern business—

How it has created and supplied new wants,
How it has multiplied comforts,
How it has lessened labor in the home,
How it has simplified methods and systems in business,
How it has increased output by the introduction of labor-saving machines,
How it has stimulated invention and thereby served as a great agent of progress,

and when we consider how advertising has exalted truth in selling because "the high cost of lying" is so expensive that only the truth can be afforded—then we recognize that advertising is one of the dominating creative forces of merchandising. It makes possible

many modern characteristics of large-scale, high-speed business.

The commercial value of advertising may be indicated in cold figures of dollars and cents, thereby showing what business men are willing to pay for the service. Such statistics as are available show that the total annual advertising bill of the United States is anywhere between $600,000,000 and $1,000,000,000 distributed among magazines, newspapers, outdoor advertising, direct advertising, novelty advertising, etc. A single page of space in a single weekly issue of the *Saturday Evening Post* costs $5,000. Many concerns are spending hundreds of thousands of dollars on their advertising. It is pertinent, therefore, that we should consider some of the financial and accounting aspects of advertising management.

The Nature of Advertising Expense

The business man is interested immediately in costs. How is he going to treat his advertising costs? Are they to be considered as an expense, an investment, or something else? Generally speaking, three different points of view have at times been taken as to the nature of advertising costs:

1. A dead loss.
2. A selling expense.
3. An investment.

As to the first view little need be said. Much advertising is doubtless a dead loss; so is a great deal of manufacturing, preaching, or writing. The complaint is against ignorance or abuse, not against true advertising.

Advertising is perhaps most commonly treated as a selling expense. This fact is even reflected in the organization of the advertising department, which is often regarded as a part of the selling department. The theory back of this method of treating advertising costs is that an advertised product is already partly sold and that, therefore, the advertising expense may legitimately be considered a part of the selling cost. Where direct-by-mail selling is used, advertising, of course, constitutes the chief selling expense.

Great difference of opinion exists upon the question as to whether advertising may ever properly be considered as an investment. Good advertising doubtless serves two purposes:

1. To maintain and increase distribution.
2. To create goodwill.

Obviously, the former object may properly be considered as a selling expense. But upon the latter point there is some difference of opinion. Fire might completely destroy the Edison plant, and yet the biggest asset of the concern—its goodwill obtained by judicious advertising and an unshakeable reputation for service—would remain unimpaired. In such cases advertising may create a value which is a greater asset to the business than the producing plant itself. Why, then, should such advertising not be considered an investment?

Advertising as a Bankable Asset

One test frequently applied at this point is this: How does the banker look upon it? Can a man pledge goodwill as security on a loan?

There was a time when the banker and financier looked rather disparagingly on advertising and certainly would have looked very obliquely at the idea of lending money for an advertising campaign. So long as a banker will judge the value of a concern by what the assets would be worth in case of failure and a forced sale of the business, he cannot make much of an allowance for advertising, because the goodwill of a bankrupt concern is a very questionable item.

However, there is a tendency in modern finance to place a great deal of value upon character and ability and other intangible assets in extending credit to business enterprises. From the viewpoint of credit, it then resolves itself about as follows: What are the assets worth as a going concern under an honest and aggressive sales policy linked with a successful business? Viewed from this standpoint, many bankers now agree that the advertising policy of a concern is at least entitled to receive "due consideration" in extending credit, although they would hardly consent to have it listed as an asset on the books of the concern. The modern banker knows that advertising is often the chief asset of a business as a going concern and that goodwill may be something more than a mere contra account introduced to offset an inflated stock issue.

The banker more and more scrutinizes the selling policies of a concern as well as the financial policies. In so doing, he is compelled to consider the advertising of the concern. When the Booth Fisheries Company, for example, were forced to reorganize some years ago, their physical assets were largely junk, and it was only the great potential value of their trade-mark which served as the basis for refinancing. Likewise, the tremendous goodwill value of the Pillsbury trade-mark

saved the Pillsbury Flour Mills Company in their financial difficulty.

The goodwill created by the advertising of such concerns as the Proctor & Gamble Company, the National Biscuit Company, the Quaker Oats Company, and the Timken-Detroit Axle Company is worth millions of dollars. Just the one word "Sapolio," without factories or other tangible assets, has been held as worth $7,000,000.

This does not necessarily mean that the value of such goodwill is to appear upon the balance sheet. Sometimes only a nominal figure is included as, for example, the $10 of the Kellogg Toasted Corn Flake Company. Where the stock of a corporation has general distribution, the public itself will place a valuation upon the goodwill in the market value of the stock without disturbing the balance-sheet figures. The only time when it becomes necessary to place a cash value appraisal upon goodwill is when a business is to be sold or reorganized. Then it is necessary to place some value upon earning power. This, however, is a problem in business finance rather than in advertising. It is sufficient to note that advertising does add more than sales to an organization.

The power of advertising to develop business and create such tremendous business values makes it an important force to reckon with in modern business management. The financial benefits of advertising follow in reduced cost of manufacture, which comes from volume, and in decreased selling cost, which follows increased demand. Its interests extend as broad and deep as those of business itself. Producer, seller, banker, and professional advertisers—all are interested in its application and direction for better business.

SELF-TEST QUESTIONS

1. What is advertising?
2. What part does it play in modern business?
3. What per cent of business failures are among nonadvertisers?
4. About how much is expended annually in the U. S. for advertising?
5. In what three ways may advertising costs be considered?
6. How is advertising related to goodwill?
7. Should goodwill be valued in the balance sheet? Why?
8. To what extent is advertising a bankable asset?

CHAPTER II

PLANNING THE ADVERTISING CAMPAIGN

Analysis and planning are two closely related aspects of a well-designed advertising campaign. Intelligent analysis must come before intelligent planning. The specific steps to be taken vary somewhat with every proposition, but certain well-established facts and principles may be used as guides in making a searching survey of all conditions that may enter into the success or failure of a campaign. Such an analysis *before* the campaign begins saves many a dollar in the campaign. A little forethought is better than a gloomy post-mortem.

Such an analysis at times must comprehend the whole field of the product, the capacity of the plant, the methods of merchandising, and the principles of advertising that are applicable to the specific case. There are some advertisement "writers" who feel that detailed analysis can be dispensed with; that, for example, a good advertisement for almost any proposition as, for example, an automobile, a suit of clothes, a hat, or a watch, can be written by merely seeing the article itself. Perhaps even a picture or description will suffice. As a rule, however, advertising based on such meager data can be successful by accident only. The manufacturer or the merchant of to-day knows that a mere word description, or, even a brilliantly conceived imaginative advertisement, does not sell the goods unless every step is justified by facts.

Finding the Motive

While the underlying motive of all advertising is more profit to the advertiser, the methods of accomplishing that end are many and sometimes the relation is not obvious to the inexperienced observer. The highest type of advertising expert is not only a merchandising expert, but a reader of human nature as well. He understands the subtle character of the human mind as well as the intricacies of modern commerce. He may often advise a course that seems a roundabout treatment for securing better business. Consequently, some of the specific methods which are used to accomplish this end are such as the following:

1. To sell directly to the consumer (mail-order selling).
2. To obtain inquiries (keyed advertising) for obtaining leads, for distributing booklets, etc.
3. To increase sales by a creation of new wants or by a diversion of purchases from one brand to another.
4. To keep old buyers (reminders).
5. To open new territory or develop new lines.
6. To identify the goods (avoid substitutions).
7. To establish a trade-mark.
8. To display so as to cause buyer to ask for the goods.
9. To draw people to the store, to look and purchase.
10. To coöperate in retail distribution by creating consumer demand.
11. To establish trade relations with jobbers.
12. To aid the sales force by getting leads or preparing the minds of prospects.

13. To offset competition.
14. To dominate in the field, so that the consumer immediately thinks of your brand when he needs goods of your character.
15. To establish public confidence and cultivate corporation goodwill.

The multifold nature of advertising stands out in such an analysis of its task. One cannot tell whether advertising is effective until he knows the purpose behind the particular advertisement.

Factors in the Campaign

It is of the greatest importance and vital to the success of a campaign that the plan should be carefully scrutinized and analyzed. Some of the obvious facts which should receive consideration are the appropriation, the house behind the goods, the appeal, the mediums, the quality appealed to, the geographical location of the market, the condition of the market, the competitors' methods, and a careful analysis of the goods to be advertised to bring out its salient features. Each proposition in itself will guide the experienced investigator as to the lines of investigation to be followed to gather the selling facts. However, certain guiding principles are here suggested.

The Goods to Be Sold

To advertise successfully one must know what one is selling. The products to be sold must be analyzed. Facts will be disclosed both for materials in the advertisement and for the kind of advertisement to be used. Consider your product by these suggestive questions:

1. Is it a staple or specialty, necessity or luxury?
2. Is it a familiar or an unfamiliar product?
3. Is there an existing demand, or must the demand be created?
4. Is the demand permanent or seasonal?
5. Is it seasonal from habit or necessity?
6. Does its use involve an increased expenditure of the prospect's money, or only a change in the direction of present expenditures?
7. Is the name easy to remember and pronounce? Does it mean anything? Can it be protected?
8. Are the goods trade-marked?
9. Are they put up in distinctive, convenient, easily identified containers?
10. Is identity made through form, color, size, or what?
11. What is the manufacturing process? Anything distinctive, such as sanitation, quality, structure, source of material, etc?
12. What is the quality? How does it compare with competing lines?
13. Is there anything distinctive in fit, style, beauty, taste, smell, touch, sound, or other quality or utility?
14. How is the price? Any special price-determining commercial conditions?
15. If sold through dealers, how is the profit?
16. Is reputation and trustworthiness an asset?
17. Is it part of a family of products?
18. Can anything be done to add to the sales possibilities of the article?
19. Can anything be done to add to the advertisability of the article?
20. Have you full knowledge of the house which sells the goods, its history, policies, etc.?

The foregoing questions are only suggestive of the directions which the analysis of the product may take for the purpose of discovering its distinctive selling merits. The chances are that only a few of the meritorious points can be used as ammunition in the campaign.

THE HOUSE BEHIND THE GOODS

Some very resultful advertising campaigns, from the standpoint of inquiries produced or demand created, have been financial losses because the concern behind the campaign was unable to make good on delivering the service. In the case of a manufacturing company, it may be that the capacity of the plant, on account of its physical size, labor situation, inability to get raw materials promptly, or other restrictive factors, limits the production to such a low level that the campaign never will justify itself in profits.

Under scientific management, factories schedule exactly what they can produce, and this schedule is used as the basis of the sales campaigns. The advertising department then formulates its plans in harmony with the producing capacity of the factory. In one instance quite an elaborate advertising campaign was planned ahead upon a certain line of demand. When the advertiser was about ready to place the order for the advertising, the factory superintendent gently reminded the sales manager that the factory wasn't equipped and couldn't possibly be equipped within four months to handle any extra business. Naturally, this information changed the advertising plans considerably.

Some years ago it was reported that a well-known eastern department store decided to enter the mail-

order field on a large scale. A mail-order merchandising expert was employed at great cost to direct the work in which he hoped to make a record. He produced the plans, which insured a great volume of business. He then made an analysis of the organization and the facilities of the concern itself to handle such a volume of new business. He proved to the satisfaction of the management that the existing organization was unable to cope with this new volume. He showed to what extent reorganization would have to take place before the business, which he would be able to create through advertising, could be handled. On the basis of this report, the management decided that it was too big a task to attempt with the existing organization, and the plan was abandoned.

National advertisers have at times been swamped with inquiries to which not even the office force was able to give proper attention. The dissatisfaction and disorganization which follows from such situations may turn a campaign which promised big profits into a disastrous loss. When a big campaign is superimposed upon a reactionary or incapable management, there is little hope of profitable coöperation. Therefore, it is important to consider the attitude of the management, and the capacity of the house in connection with the campaign.

THE MARKET TO BE REACHED

Every advertiser is trying to get a slice of the market, and sometimes he reaches out for the whole pie. Yet important as the market is, a careful analysis of the material factors which constitute the real market is not always made. The statistician and the market analyst

are rapidly adding their services to the field of advertising and thereby are placing advertising on a more scientific and more calculable basis.

Market analysis may take many different forms and necessarily must vary with different products. No single plan of analysis can be laid out that may safely be applied as a yardstick to all situations. The plan here outlined is useful as a guide for such analytical study of the market and offers suggestions for almost every conceivable case.

The market may, in the first place, be viewed from two distinct but closely related fundamental points of view:

1. The consumer demand—what is the possible field?
2. The economic conditions—is the time favorable?

These two considerations may lead the advertiser into a large realm of individual, social, and economic facts, the right determination and interpretation of which are essential to an efficient campaign.

The Consumer Demand

The individual buyer or consumer is, of course, the ultimate object of every advertising campaign. And yet the conditions of advertising are such that the advertiser cannot address himself, except in rare instances, to the buyer as an individual. The advertiser must speak to the prospective buyers in mass, and obviously his problem is somewhat different from that of the salesman who speaks to the buyers primarily as individuals. The advertiser cannot concentrate on or direct his appeal to a single buyer. His is a more complex task.

The necessity for general appeal does not mean, how-

ever, that the advertiser is to address his message to the world at large. For various reasons buyers are divided into classes or groups, each group with rather common and distinct interests. The advertiser, therefore, attempts to determine what these groups of buyers are, and then strives to find the keynote of group harmony. Once he has ascertained these facts, both quantitatively and qualitatively, he is able to determine the merchandising possibilities of his product and the character of his appeal.

Analysis of probable consumers shows at least the following differentiating factors which may have a bearing upon the campaign:

1. Sex—male or female, married or unmarried, fathers or mothers.
2. Age—children, young, middle-aged, old.
3. Economic status based chiefly on income—rich, well-to-do, poor.
4. Occupation—laborers, wage earners, salaried men, factory workers, office workers, farmers, mechanics, clerks, professional men, bankers, employers, etc.
5. Location—city, country, town, and village, foreign or domestic.
6. Possible number of buyers in the group—number in the stratum, number already covered by competition, number of actual users, number of possible users.
7. Education, nationality, customs, and habits of buyers.

In making this analysis of consumers two outstanding, determining factors will be seen to be *wants* and *wealth* in relation to groups. The advertiser needs to

be exceedingly careful not to underestimate the potential wants of people in a country as wealthy, enterprising, and enlightened as ours. It has been demonstrated that encyclopedias and unabridged dictionaries can be sold to thousands of people who are not "high-brows." The farmer is not the "rube" he is sometimes represented to be. He is in the market for high-priced cars, good clothes, quality furniture, pianos, and high-priced, self-playing musical instruments. Naturally high-priced quality goods are advertised extensively in agricultural journals.

Furthermore, these buying tastes of consumers are constantly shifting. New wants arise to change old buying habits. The country merchant of to-day, for example, must feature style a great deal more than he did in the pioneer days. A thrift campaign or a national economy movement, based on a patriotic appeal, may affect the buying habits of the whole nation.

Enough has been said to indicate that the effective advertiser must have his fingers on the pulse of life and his scouts always in search of consumer facts that will in any way aid him in the planning of his campaign.

The Economic Conditions

The economic conditions to be considered in planning an advertising campaign have to do largely with two aspects of the problem.

1. Adaptation of the proper distribution system.
2. Analysis of business conditions affecting the demand.

As in the previous step, so here, outlines of the problems involved may be made that will be full of helpful

suggestions both to those who wish to check their existing plan, and to those who are making the preliminary analysis upon which to build a campaign.

The Distribution System

Advertising itself cannot distribute goods; it can only create or stimulate the demand. The actual physical distribution must take place through some form of distributing machinery. Much of this machinery for getting the goods from producer to consumer is established and, in fact, pretty well institutionalized and standardized. The distributer will often find it economical and convenient to utilize established systems, and thus follow the lines of least resistance in merchandise distribution. It would, for example, be folly for a breakfast-food manufacturer to reach the ultimate consumer on a large scale in any other way than through the regular retail, chain store, or centralized mail-order channels. Equally absurd would it be for a newspaper or magazine to depend solely upon news stands for its subscriptions.

Evidently, therefore, the advertiser should have pretty clearly in mind just how he is going to distribute the goods. That will determine in a large measure the character of his appeal, the mediums used, the action desired, etc. Some of the primary methods of distribution are indicated in the accompanying chart. Various combinations are, of course, used in the marketing of some products, and in other cases the situation is complicated still further by the introduction of brokers who might intervene at almost any point.

Advertising is most profitable when it dovetails properly with distribution. If the distribution is wrong, the

best advertising in the world is going to limp along in a handicap race. Hence it is important from the advertising standpoint to analyze every proposition from the viewpoint of its distribution. That system is to be

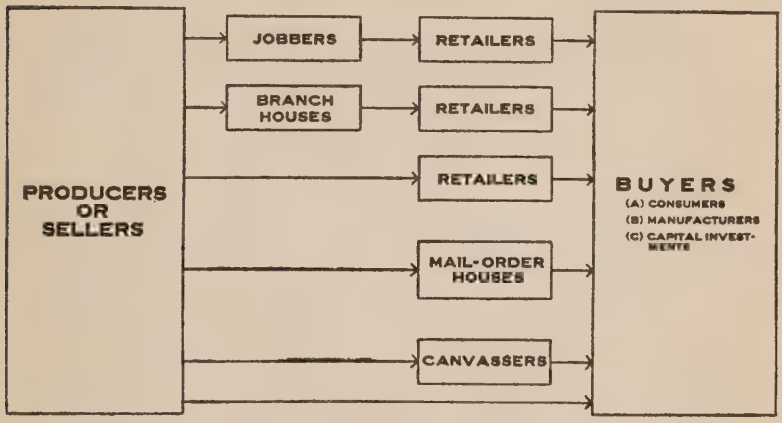


FIG. 1.—Merchandising Channels

selected or encouraged which will most economically distribute the line at the greatest profit and with the greatest chance of permanent satisfaction. Once the distribution is determined, the distinctive advertising problems for the plan will loom into being.

Business Conditions Affecting Campaign

An analysis of business conditions and an examination into the vitals of the market is necessary before the merchandising advertiser turns to the preparation of copy. The fundamental business conditions are as much legitimate raw material of his profession as the product or the consumer. The following are some of the factors that may have a bearing on the campaign:

1. Trade conditions affecting the market by classes, cities, sections, and states—crops, strikes, panics, prosperity, unemployment, legislation, etc.
2. Climatic conditions affecting the market—temperature, rainfall, seasons, etc.
3. Transportation conditions which circumscribe the market—facilities, special equipment, distances, rates, etc.
4. Supply and demand factors—flooded markets or "sold out" manufacturing conditions.

It is necessary to indicate only a few of the consequences. It would, for example, be ruinous to attempt to develop a market in a territory where prohibitive rate adjustments make price competition with local industries out of the question. The exception would be where price was not the determining factor. Transportation costs frequently circumscribe the market within a certain area from the seat of production. These natural advantages of location of competitive points may sometimes be equalized by means of branch houses.

Or take another example: A California merchant would hardly advertise umbrellas or raincoats during the dry season. A milk producer could not sell milk at a distant point if there were no special milk-train equipment to get the product there in sweet condition. Depressed business conditions or great disasters do not necessarily mean that all advertising should be restricted. They frequently give rise to new demands as, for example, a big fire in a city or a great war between nations. Obviously, also an entirely different advertising problem presents itself to those concerns which, during a period of prosperity, are fortunate

enough to have voluntary demand exceed their capacity. The advertising manager under such conditions must find other bases than increased business to justify a continuation of the appropriation.

Advertising Analysis

When the customer and the market factors have been adequately considered and appraised by the advertiser, he is ready to plan the advertising campaign and the copy. His purposes must be governed largely by the facts revealed in his audit. His ways and means of accomplishing his purposes then depend upon his ability for using the tools of advertising effectively for a predetermined purpose.

The possibilities and limitations of each kind of advertising with reference to a definite merchandisng proposition will have to be thought about.

From the standpoint of advertising analysis, the object to be attained must be clearly in view. Some general advertising exists chiefly for the purpose of creating general demand on retail channels, others for the purpose of building reputation, and others for the purpose of securing inquiries and orders direct. Sometimes products are advertised successfully to people who do not ordinarily buy them, except as incidental parts of other products. Advertisements for automobile axles and bearings are examples. They are advertised to the general public and to automobile buyers, notwithstanding the fact that they are sold to the manufacturers.

Occasionally products are advertised to people who neither buy nor use them, but who, in their business or professional capacity, may through their recommenda-

tions influence the sale of the articles. Building material, equipment, and heating concerns advertise not only to building owners and contractors, but also to architects and engineers. School textbooks concerns advertise not only to school boards and superintendents, who possess the ultimate purchasing authority, but also to teachers, and thus illustrations could be multiplied.

Other concerns find it profitable to advertise things which they may not sell at all, or handle only as a side line. They encourage the sale of these commodities for the purpose of stimulating the use of some products which they have for sale. Central electric stations and gas companies often advertise electrical or gas devices in order to increase their use, and thus increase the sale of their commodity. Gas companies have given valuable suggestions on canning and preserving with the object of increasing the use of gas. Sugar advertising is sometimes based on the plea of conserving the fruit crop. The advantages of the ease of concrete construction are advertised as a means of stimulating the use of cement structural steel and other commodities entering into concrete construction.

Various types of coöperative advertising schemes are undertaken with profit where properly conducted. Ice-cream manufacturers of a city may unite on a campaign to increase the consumption of ice cream. Cranberry growers, orange growers, and raisin growers have found such coöperative campaigns stimulating upon the market. Another form of coöperative advertising relates to complementary products. Milk and cream distributers may stimulate indirectly the use of cereals by suggesting the liberal use of cream on cereal.

The advertising analysis must also carry the advertiser into the question of the advertising appropriation

that is justified under the circumstances. The possible amount of business and the profit which it returns with particular reference to the question of maximum returns and permanent results need to be considered. Again the question of a short-range view or a long-range view of the merchandising policies of the house must be decided upon.

From these even casual considerations of the problems involved in the analysis of the goods, the analysis of the market, and the analysis of the advertising which is to connect the goods and the market, it is easy to see that a great deal of patient investigation is necessary, and that the liberal exercise of constructive imagination when planning the campaign is essential. Without such a combination of analysis and constructive planning, the greatest opportunities for profitable business can be realized only by chance rather than by design, and it may be that some of the most profitable channels of trade will be overlooked entirely. When you plan an advertising campaign, you must think and analyze.

SELF-TEST QUESTIONS

1. At what point in the campaign should analysis take place?
2. What are some of the distinctive motives behind advertising campaigns?
3. What facts should be taken into consideration with reference to the goods to be advertised?
4. Why should the advertising man know a great deal about the house behind the goods?
5. What two fundamental sets of problems should be considered with regard to the market?
6. Enumerate some of the facts that should be known about possible consumers of an advertised product.

7. Distinguish between a "general" appeal and a carefully determined "class" appeal.

8. Show how wants and buying ability shift.

9. Explain why the advertiser should be thoroughly familiar with merchandising channels.

10. How do business ambitions influence advertising campaigns?

11. What is the distinction between "direct" and "indirect" advertising?

12. What are the deciding factors to be considered in choosing between a direct or an indirect campaign?

13. What are the mediums of direct advertising?

14. Give some examples of advertising in which the appeal is to one thing but in which consumption or demand is stimulated for something else.

15. What are the reasons for coöperative advertising campaigns?

CHAPTER III

FINDING THE APPEAL THAT SELLS

The selling skill of the advertisement writer reveals itself in his ability to determine that particular point of self-interest which will appeal most strongly to the group which he has determined constitutes his market and which will read the advertisements. It is a well-known fact that cleverly worded and ingeniously displayed advertisements may fail absolutely in results unless the right appeal is made to the people who see and read the advertisements. Finding the right appeal is often a complicated problem in psychology, salesmanship, and merchandising.

Successful copy makes a specific appeal to the buying motives of the group to which the appeal is directed. Indefinite claims, even when strongly stated, will probably prove less effective than definite claims stated with less force. For example, in a certain phase of the Canadian recruiting campaign the general appeal, "Your King and Country Need You," proved much less effective than the more tangible appeal, "The —— Regiment Needs Thirty-two Men to Complete Its Muster for Overseas Service." The latter appeal established an actual point of contact. It suggested exactly where the man was to fit in and appealed to a definite need which the reader could visualize with greater force than the more general appeal, even though the latter may have been pitched on a loftier plane.

The selection of the profitable appeal is primarily a problem of reaching the strongest buying motive. A great many considerations enter the task. First, the product must be analyzed. If a new product is to be developed for the market, its advertising features should be carefully considered and such modifications made in the plan as will aid in effective publicity.

Usually, however, the product already exists. The task of the advertiser is to establish the connecting link between product and buyer. The product itself is analyzed in its minutest details along the lines already indicated in the previous chapter. Then a like analysis is made for classes of possible buyers. The typical characteristics of the group are noted, and then the appeal is determined upon, together with the arguments, suggestions, and special features that will convey the appeal to the minds of the buyer.

In finding this point of contact, the advertisement writer must do a great deal of mind reading of individuals and of groups. If his appeal fails, granting that his analysis of the product and his selection of the market are correct, it is evident that he has not established that point of contact which creates interest and desire for those goods. It is then necessary to do some more mind reading. The most effective appeal is that which strikes directly at the self-interest of the group. This process may be likened to the principle of the "straight industrial line" in industrial management. The straighter and more direct the appeal, the more effective it is and the less the advertising waste. A good appeal follows the lines of least resistance. Good advertising is a pulling power, not a pushing power.

This appeal must be made chiefly to psychological values with reference to the commodities which exist

or are created in the minds of the people. Necessities, such as food, shelter, and clothing, are required by everybody, but this fact in itself will not induce people to buy the goods which *you* offer to satisfy their need for these most fundamental wants; that is, the mere announcement that you have bread and clothes for sale, or houses for rent will not sell your goods or rent your houses in a wide competitive market. Of course, the mere sign "Bakery," "Restaurant," "Cafeteria," "Men's Furnishings," "Real Estate," etc., will attract a certain per cent of the possible customers, but such mere announcements do not build the big enterprises and successes of to-day. The modern consumer has certain fundamental needs, plus well-defined desires about his needs, plus an open and receptive mind—and the combination of these factors gives the advertiser his cue to special appeals.

Take, for example, the article "bread." The mere announcement, "Bread for Sale," or "The Best Bread," will not develop a city-wide sale of a special brand of bread. In order to cause people to want your bread, it is necessary to add certain actual and psychological values to your bread. It may be "wholesome" bread or "pure" bread. It may be wrapped in waxed paper by automatic machinery. No human hands but those of the consumer ever touch it. The employees are all dressed in spotless white. They wear white gloves. They undergo regular medical examinations. Only healthy employees are permitted on the premises. There you have the facts for a strong appeal to the health, taste, and cleanliness instincts of your customers.

Perhaps you are making a special drive on its tastiness; you reinforce your appeal by giving your bread an appropriate name, "Butter-Nut," for example; or,

you may make still another health appeal on your particular brand of whole-wheat bread and call it "Wheatheart." The enjoyment derived from tasty, healthful, pure bread may be featured and suggested in name, illustration, and copy.

In all these cases you are selling something more than bread. You are selling bread, plus health, plus

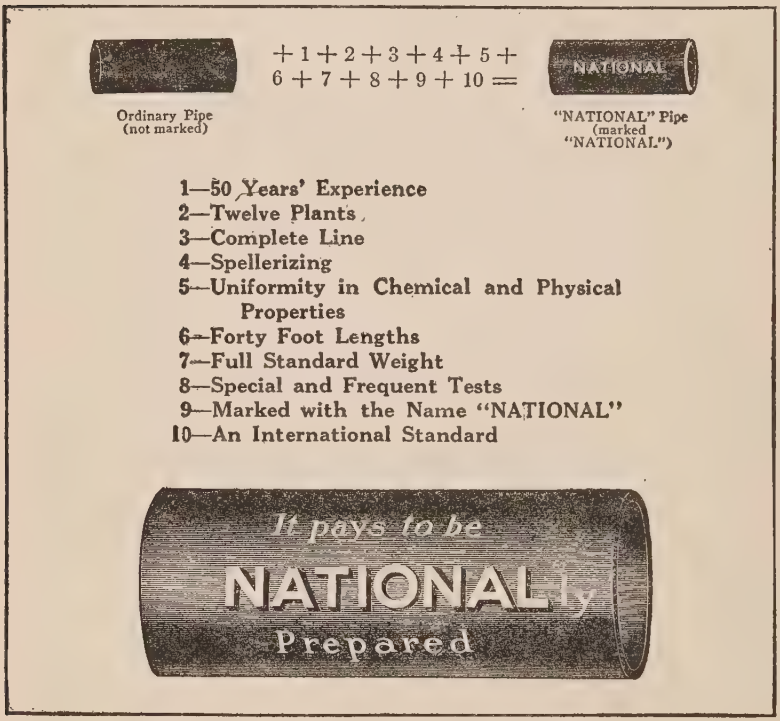


FIG. 2.—Illustrating the "Plus" Idea

cleanliness, plus taste, etc., and these *plus* factors are the real selling points in your commodity. This example illustrates that your selling appeal is not directed to the primary want, "hunger," but to these special values

that have been added to *individualize* your bread. The necessity for food simply serves as a basis for creating these individualized desires. The advertiser by a few bold strokes individualizes the product just as a cartoonist represents his characters, not by a detailed picture or drawing, but by featuring the distinctly individual traits. Figure 2, from an advertisement of the National Tube Company, shows how the *plus* idea was worked out in the advertisement itself.

The same principle holds true in other commodities. There was a time when soap was soap, sugar was sugar, oatmeal was oatmeal, and salt was salt. To-day, however, one soap is "99.44 per cent pure," another is "matchless for the complexion," another "washes silks without turning them yellow," a certain shaving soap "won't smart or dry on the face," and other soaps are specially good for the scalp or the baby, and so on. Each of these advertised lines possesses a distinct value in the minds of the public besides the idea of soap. The basic necessity for soap remains, but advertising has virtually increased the number of soaps and has educated the buyer to make his selections based on growing consumer individuality.

Primary Buying Motives

Obviously, the advertiser may be guided by a study of primary buying motives, provided human appeals are subject to some sort of grouping or classification. Fortunately, this is true. The chief points of self-interest are fairly common to all people and at least to most members of a group. These appeals have been variously classified, and attempts have been made to list them in the order of their importance or strength. One

CLOTHCRAFT
Clothes $12 to $25
SERGE SPECIALS
"5130" Blue, $16.50
"6130" Gray, $16.50
"4130" Blue, $20.00
"3130" Gray, $20.00
Made by
The Joseph & Feiss Co.
Cleveland
There's a best way to shovel dirt, hold a pencil or drive a horse. The best way to perform every operation in clothes-making has been studied and perfected in the Clothcraft Shops, until scientific tailoring has made this true: that Clothcraft Clothes —ready-to-wear—yield the utmost in fit, looks and wear that can be given men and young men at moderate prices.
THE CLOTHCRAFT STORE
IN YOUR TOWN

FIG. 3.—An Appeal to Scientific Construction in Ready-to-Wear Clothes

writer has classified these appeals and arranged them in the following order of importance:

Health.
Cleanliness.
Scientific construction.
Time saved.
Appeals to appetite.

Efficiency.
Safety.
Durability.
Quality.
Modernity.
Family affection.

Such a detailed classification may be valuable for certain purposes, but for practical work in advertising the list may be simplified to a considerable degree. It is even questionable whether any system of measuring the relative strength of these appeals in the abstract would necessarily apply in the same order on a specific proposition. Certainly there are individual situations where style (modernity) would be a stronger factor than scientific construction, as, for example, in the sale of a pair of shoes, a lady's hat, and other goods sold largely on a style basis. The list is valuable, however, for emphasizing the existence of a variety of appeals and for serving as a guide in the analysis of any given proposition. The question then resolves itself into selecting the strongest and most effective appeals. Shall it be durability or scientific construction, safety or cleanliness, quality or efficiency? These are the problems that the advertiser must decide in selecting his strong point of appeal.

A somewhat simpler and more condensed grouping of fundamental lines of appeal may be made as follows:

1. Profit or economy.
2. Health.
3. Pleasure and comfort.
4. Pride and vanity.
5. Affection and the social instinct.
6. Knowledge and progress.

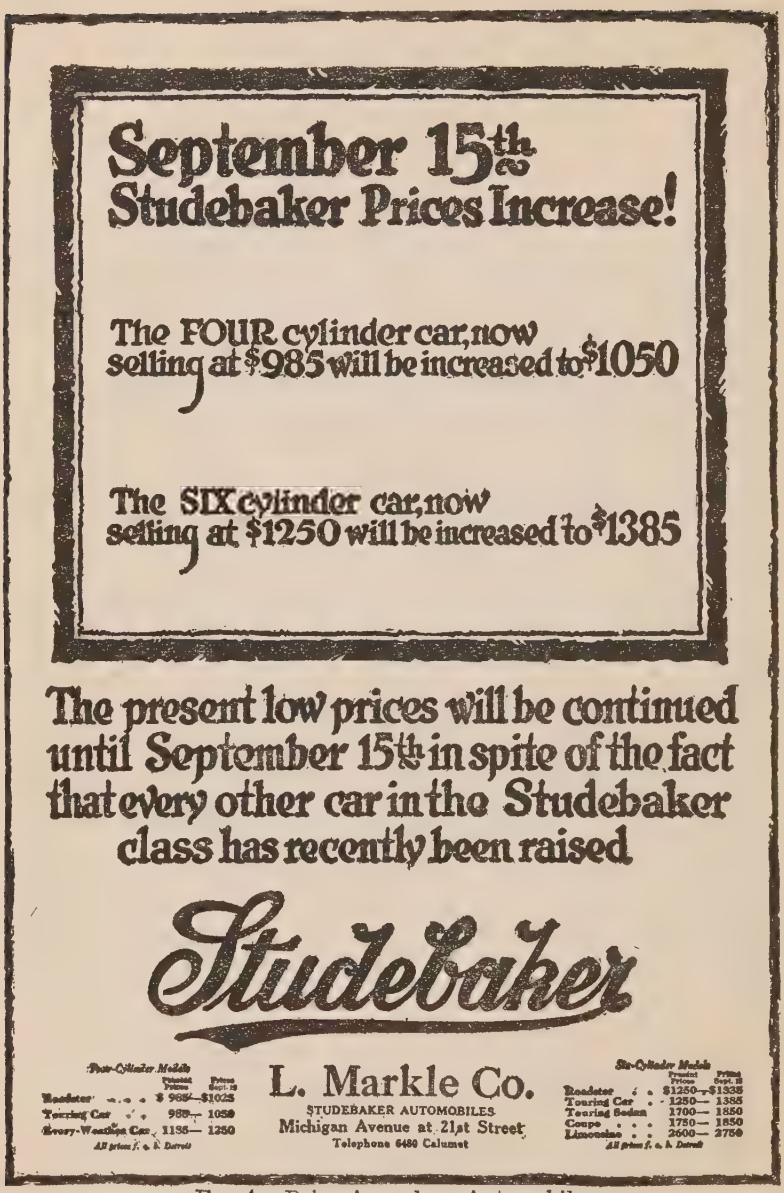

September 15th
Studebaker Prices Increase!
The FOUR cylinder car, now selling at $985 will be increased to $1050
The SIX cylinder car, now selling at $1250 will be increased to $1385
The present low prices will be continued until September 15th in spite of the fact that every other car in the Studebaker class has recently been raised
Studebaker
Four-Cylinder Models
Present Prices
Price Sept. 15
Roadster $ 985 $1025
Touring Car 985 1050
Delivery-Wagon Car 1135 1250
All prices f. o. b. Detroit
L. Markle Co.
STUDEBAKER AUTOMOBILES
Michigan Avenue at 21st Street
Telephone 6480 Calumet
Six-Cylinder Models
Present Prices
Price Sept. 15
Roadster $1250 $1385
Touring Car 1250 1385
Touring Sedan 1700 1850
Coupe 1750 1850
Limousine 2600 2750
All prices f. o. b. Detroit

FIG. 4.—Price Appeal on Automobile
Greatly reduced from newspaper copy.

In the case of each one of these appeals, the self-interest of the buyer forms the common meeting-ground on which all appeals join. The appeals here mentioned are simply specialized points of view of this fundamental sales factor.

THE PROFIT OR ECONOMY APPEAL

The profit or economy appeal finds its best-known examples in the cut-price advertising of retail or department stores—"$35, $40, and $45 suits reduced to $15, $18, and $20," so runs the familiar appeal. Bargain advertising has come to be associated with the advertising directed primarily to women. It is true that women may be the great "bargain hunters," but the bargain sale based on a money or profit appeal is equally effective with a large class of men buyers. Are we not all familiar with the promoter who offers a $10 par value share of stock for $4.50, or who throws in a block of common stock to the purchaser of preferred? Are not membership campaigns in clubs stimulated by the offer of a reduced fee good until a certain date? The real estate subdivider has all sorts of special inducements or discounts to the man who buys early. The automobile companies announce a $100 advance in price to take effect after a certain date and meanwhile push a strong sales campaign featuring the saving in money. Special discounts accompany a great many mail-order campaigns to induce quick action. An insurance company or a typewriter company offers to sell you direct to save the agent's profits. There is an instinctive tendency to act on an offer "at factory prices." Even the various trade discounts offered in the wholesale and jobber trade partake of the bargain, money-saving,

OLIVER TYPEWRITERS-HALF PRICE

Was $100
Now $49

Among The Large Users Are

United States Steel Corporation
Montgomery Ward & Co
Baldwin Locomotive Works
Pennsylvania Railroad
Lord & Thomas
Columbia Graphophone Co.
Bethlehem Steel Co.
National Cloak & Suit Co.
New York Edison Company
Cluett, Peabody & Co.
National City Bank of N. Y.
Hart, Schaffner & Marx
Encyclopedia Britannica
American Bridge Co.
International Harvester Co.
Diamond Match Co.
Fore River Shipbuilding Corporation
Boy Scouts of America
Corn Products Refining Co.
Boston Elevated Railways

Over 600,000 Sold

Oliver First!

Oliver was first to introduce visible typewriting. Now it is universal.

Year after year Oliver inventors have set the pace:

Such features as these give the Oliver Nine first place:

One-third lighter touch because type bars drop downward; speed, 50 per cent faster than human hands—each machine is tested at 800 strokes per minute; permanent alignment insured by arch-shaped type-bars; built for hardest usage; famed for dependability; interchangeable carriages make several machines in one; simplified construction; 2,000 fewer parts; built of fine steel.

Try This Oliver For Five Days At Our Expense

Oliver's wartime contribution to the business world is a standard typewriter at half the former price. This meets with the universal demand for intelligent economy and practical efficiency

The identical Oliver Typewriter, latest model, that was formerly priced at $100, is now sold at $49, at the rate of $3.00 per month.

This remarkable reduction was made possible by a revolution in sales methods. Formerly, we employed 15,000 salesmen and agents. We had expensive offices in 50 cities. These, and other costly practices, amounted to $51 for selling each machine. Now we sell direct. We save the $51 and give it to you. You are your own salesman and The Oliver speaks for itself.

This new plan has been so successful that now we are building additions to our immense factory. Over 600,000 have been sold.

The $100 Model

This offer is made by The Oliver Typewriter Company itself. This means a $2,000,000 guarantee that the machine is the identical model, brand new, never used. It is not second-hand nor rebuilt.

Note that this advertisement is signed by The Oliver Typewriter Company itself, which is a $2,000,000 guarantee that this $49 typewriter is our $100 model.

The entire facilities of this company are devoted exclusively to the production and distribution of Oliver Typewriters.

We offer here one of the most durable, one of the greatest, one of the most successful typewriters ever built.

This Oliver Nine is a twenty-year development. If any typewriter is worth $100, it is this, our latest model.

The Oliver Nine is a standard machine in every particular. Any operator can use it. It has the universal keyboard. It has many extra features not found elsewhere, and guaranteed service. This is the same commercial machine preferred by big businesses, some of which are listed at the left.

The Better Way

Our old plans were round-about and complex. Our new plans are simple. No longer are you influenced by the arguments of old-time salesmen.

Merit alone must decide, without argument. The Oliver must speak for itself.

You merely check the coupon below, asking us for a free-trial Oliver. It is sent to you without asking for a penny down. When the Oliver arrives, try it out. Put it to every test. Treat it as if it were your own.

Compare its workmanship. Note its superiority. It will win in any comparison.

Then when you are convinced that the Oliver Nine is all that we claim, and you prefer it, pay us at the rate of only $3 per month.

Keep It or Return It

During the free-trial, you are not under the slightest obligation to buy. And if you do not wish to keep this splendid machine, we will even refund the transportation charges.

If you would rather know more about the Oliver, before ordering one for free trial, check the coupon for our startling book, entitled, "The High Cost of Typewriters—The Reason and the Remedy."

This remarkable book tells inside facts hitherto unknown. It shows where your $51 used to go. With this book, we send you our latest catalog.

Who Can Resist?

Who wants to pay $100 for a brand-new typewriter now? Who wants a lesser machine? Who wants to waste $51?

Then, before you buy any typewriter, or even rent one, investigate our proposition. The cost is now so low and the terms so easy that everyone may own a typewriter. One should be in every home for the entire family to use.

Let us send you an Oliver now for free trial. You are not under the slightest obligation. Keep it or return it.

Or, let us send you our amazing book

Which for you?

The Oliver Typewriter Company
1017 Oliver Typewriter Bldg., CHICAGO, ILL.
Canadian Price, $42.45

THE OLIVER TYPEWRITER COMPANY
1017 Oliver Typewriter Bldg., Chicago, Ill.

☐ Ship me a new Oliver Nine for five days' free inspection. If I keep it, I will pay $49 at the rate of $3 per month. The title to remain in you until fully paid for.

My shipping point is _____
This does not place me under any obligation to buy. If I choose to return the Oliver, I will ship it back at your expense at the end of five days.

☐ Do not send a machine until I order it. Mail me your book—"The High Cost of Typewriters—The Reason and the Remedy," your de luxe catalog and further information.

Name _____

Street Address _____

City _____ State _____

THIS COUPON IS WORTH $51

FIG. 5.—Money-Saving Drive on Typewriters, Making a Mail-Order Campaign

profit-making nature. This profit appeal, based on the universal instincts of acquisitiveness and gain, is deep-seated in the human mind. In an age of money economy, where practically everything which a man possesses, even success itself, is measured in terms of money, the money appeal obviously possesses great possibilities in the hands of a wide-awake advertiser.

Opposed to the bargain-sale idea are the one-price-to-all and the maintained price tendencies in modern merchandising which tend to eliminate price as a vital advertising factor. This is especially true in the case of nationally advertised products. Some of the enthusiastic champions of these factors go so far as to say that cheapness or price is hardly a factor at all, that value exists in the mental attitude of the buyer, and that, therefore, price as such is largely negligible.

Another aspect of this price appeal which the advertiser should never overlook is the fact that price habits tend to become fixed or standardized in certain staple lines. Until the advancing war prices began to upset customs, 25c, 50c, and $1 were customary prices for hosiery; $1, $1.50, and $2 for gloves; and 50c, 75c, and $1 for ties. Any other price than the customary price as, for example, 70c for a tie, would cause more or less of a shock to the buyer, and in rebellion he might even protest, "Why, I never heard of such a price for a tie." Likewise, certain limits have been established for bargain-sale prices on customary priced goods. To offer a 25c article for 24c would not make a price appeal at all, but a 25c article for 19c is acceptable.

The price factor as an obstacle to a purchase may be minimized in various ways. The many easy-payment plans are well-known popular features; e. g., "$1 down delivers the goods." Easy-payment plans on revenue-

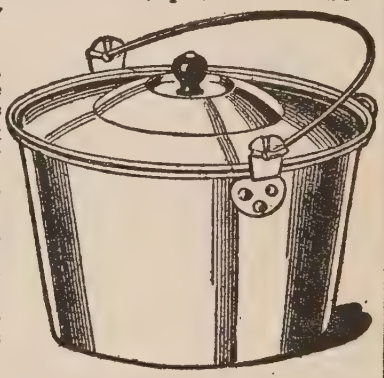
The Cheaper Cuts of Meat Become Tender and Delicious When Roasted In The

"Wear-Ever"

Windsor Kettle

NO GREASE OR WATER NECESSARY.

Simply place the empty kettle (uncovered) over a low flame. In the heated kettle sear the meat on all sides. Then turn down the flame to a mere flicker. When half done, turn the meat over. One-half hour before meat is done put some potatoes in the meat juices that collect. The potatoes will be golden brown and deliciously seasoned.



"Wear-Ever" utensils are dense, smooth and durable because the metal is subjected to the enormous pressure of rolling mills and stamping machines. No joints to leak—nor seams in which particles of food can lodge. Cannot rust or chip—are pure and safe.

Get a complete Set of "Wear-Ever" for your kitchen! It will make your cooking better and easier and cut down your fuel bills, because "Wear-Ever" takes the heat so quickly and holds it so long.

WEAR-EVER ALUMINUM TRADE MARK *The Mark of Quality*

Look for the "Wear-Ever" trademark on the bottom of each utensil.

"Wear-Ever" Utensils are sold by leading Department, Housefurnishing, and Hardware Stores.

The Aluminum Cooking Utensil Co., Dept. 1886, New Kensington, Pa.

FIG. 6.—A Money-Saving Appeal through Use
Save on meat by using "Wear-Ever" kettles.

producing articles are attractive because you pay out of increased earnings.

Where maintained or customary prices exist, competition in those lines is usually based on quality or service or some other basis. However, the profit appeal may take other directions than that of low price. The farmer may be interested in a spraying machine by showing him the profit which that machine will produce for him on his peach orchard. A store may change from horse to automobile delivery by showing the profits available from a saving in time. An office man may measure his profits from the introduction of a bookkeeping machine in the better and quicker service which it renders. The furnace manufacturer advertises a 40 per cent saving in fuel made possible in his new superheater furnace. The automobile dealer talks mileage per gallon of gasoline. In all these cases the profit or economy appeal is dominant. They illustrate the effectiveness of this appeal under proper conditions and show the immense possibilities of adaptation in the hands of the resourceful advertiser. A distinctive bargain, price, or money-saving appeal peculiarly adapted to the given product meets with instantaneous and favorable response from most members of a class or group to whom the appeal is directed. Figures 4 to 7 illustrate various money-saving appeals that have been used.

THE HEALTH APPEAL

The health appeal is capable of very wide adaptation. The patent-medicine advertiser was first in the field on a national scale. His appeal is, of course, directed primarily on the health basis. People want to be well. Many people are peculiarly open to suggestion

PIANOS RETURNED FROM SUMMER HOMES

Annual October Sale

Here you will find pianos that have had slight use in homes of wealth and refinement.

All Pianos Marked With Clearance Tag

A like opportunity will not occur again for a year. Arrange for an early visit of inspection.

Steinways
Quite an array of these celebrated pianos are included.
$400 and Up

Apartment Grands
Several very fine instruments in choice mahogany.
$450 and Up

Lyon & Healy
Delightful instruments of our own make at special figures.
$200 and Up

Medium Grade Pianos
A rich collection of these instruments—all in perfect playing order.
$150 and Up

Player-Pianos
A score of remarkable values. Player Pianos at usual price of a plain piano.
$375 and Up

Inexpensive Pianos
For as small a sum as $75 you can secure a serviceable upright in this sale.
$75 and Up

EASY TERMS Installments as low as $5 a month may be arranged on certain styles.

Everything Known in Music

Lyon & Healy

Wabash Ave. at Jackson

FIG. 7.—A Strong Money-Saving Suggestion

along this line and consequently much quackery in patent medicine has been able to command commercial success for a considerable period of time, even in the face of a strong, intelligence campaign directed against the impostor.

The health appeal naturally is used with great force in the marketing of certain food products. Breakfast food and cereal manufacturers have been quick to state or suggest the health-giving properties of their commodities. Chewing-gum people have urged the chewing of their gum "about five minutes before eating," or, "after every meal" in a way to imply a beneficial effect upon digestion and health. Canned-goods manufacturers urge a larger consumption of their product and the smaller consumption of meat or something else from a hygienic standpoint. Fruit and vegetable advertisements have emphasized the health-giving mineral properties of their products. Illustrations might be quoted in practically every line of food consumption and drink. Each article is analyzed for any special sanitary or health-giving properties which it may possess. The wide-awake advertiser will be quick to sense the possibilities of this appeal under changing conditions. During the hot weather, when health authorities are recommending less meat, the food manufacturer finds a new opportunity to offer his commodity as an appropriate substitute with a strong health bias in his appeal.

The health appeal may be made a strong factor in the selling of commodities which on their face are more distantly related to the subject of health. In the marketing of a certain window ventilator, it was found that the health appeal from the prevention of dust and drafts was a more effective sales talk than the comfort

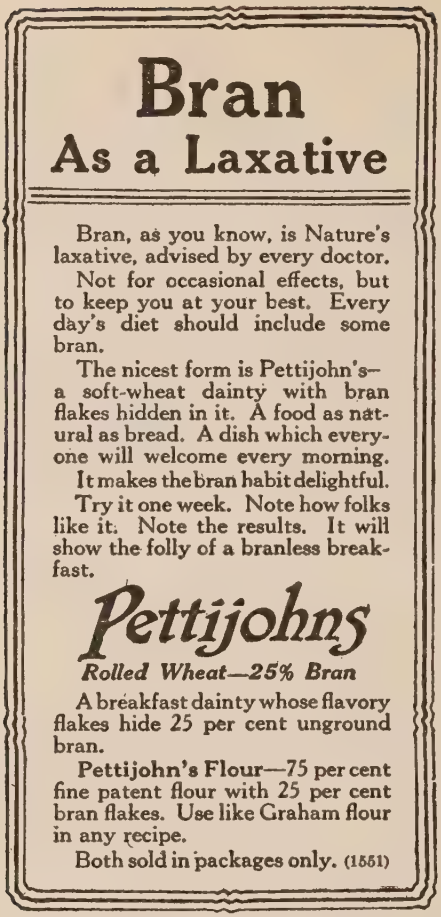

Bran
As a Laxative
Bran, as you know, is Nature's laxative, advised by every doctor.
Not for occasional effects, but to keep you at your best. Every day's diet should include some bran.
The nicest form is Pettijohn's—a soft-wheat dainty with bran flakes hidden in it. A food as natural as bread. A dish which everyone will welcome every morning.
It makes the bran habit delightful.
Try it one week. Note how folks like it. Note the results. It will show the folly of a branless breakfast.
Pettijohns
Rolled Wheat—25% Bran
A breakfast dainty whose flavory flakes hide 25 per cent unground bran.
Pettijohn's Flour—75 per cent fine patent flour with 25 per cent bran flakes. Use like Graham flour in any recipe.
Both sold in packages only. (1551)

FIG. 8.—An Appeal to Health in a Food Product

resulting from its use. Automobiles, suburban or country homes, vacuum cleaners, and other conveniences are often sold on the health appeal to particular individuals. Even shoes, underwear, and other articles of clothing are sold on this basis. "Porous-Knit" underwear suggests some health property peculiar to the brand. "Dr.

THIS is not a picture of an office choked with clouds of smoke. It shows how the average office would look if the *bad* air in it were *colored!*

Is the air in your office fresh and pure? Do you really *know*—or do you just guess about it and say, "Yes, the air in my office must be fresh. Don't I open the windows wide twice a day; and don't I get a natural change of air through the pores of building materials, cracks, joints in floors, windows, doors?" Science says you are wrong by proving that "natural" means of ventilation fail miserably.

Sturtevant Ventilating Systems are paying dividends in thousands of offices, mills and factories by cutting down sick-leave; energizing tired faltering hands; increasing production; improving the spirit of employees.

There are very few wide-awake business men in the country to-day who would not install in their factories to-morrow a modern system of ventilation if they knew one-tenth of its benefits, advantages and economies.

Join the great army of renters who demand that the room in which they work or live be kept free from such invisible poison air as is shown in our picture. You can get such offices. You can get such factories. You can get such apartments. Once you live or work in one, you will give preference to the ventilated building every time.

Sturtevant (REG·U·S·PAT OFF·)

Ventilating, Heating and Air Washing Systems

Give the World Health and Profit out of Air

Send for book stating the commercial advantages of well ventilated buildings. Send for books which tell how to make a ton of coal do more work. Send for book telling the blessings of stationary vacuum cleaning.

We make very satisfactory arrangements with retailers for handling our small fans

B. F. Sturtevant Company, Dept. 83, Hyde Park, Boston, Mass.

And all principal cities of the world

FIG. 9.—Selling Ventilators by an Appeal to Health

Reed's Cushion Shoe" suggests more health properties than "Douglas Shoe."

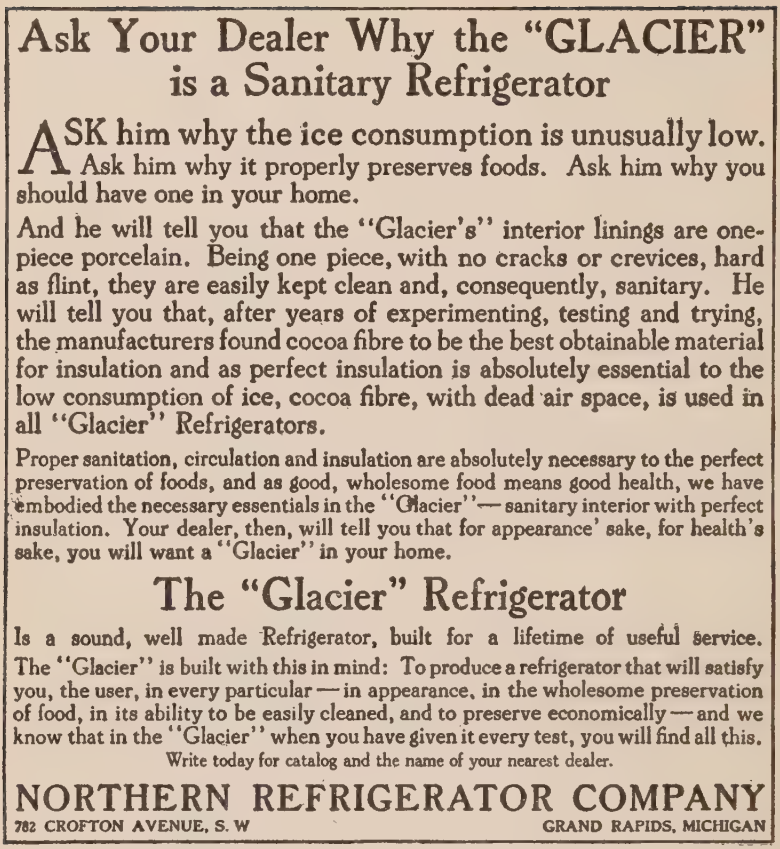
Perhaps enough illustrations have been given to show the almost unlimited possibilities for featuring the health appeal in the marketing of merchandise. Sanitation, hygiene, ventilation, outdoor devices, exercises, dietetics, books, food, homes, farms, vacations, travel, clothing—everything pertaining to life may at times be sold on a health appeal. Almost every commodity deserves to be analyzed from the health standpoint, and the opportunities are many on which either a direct health appeal or a health suggestion will add a strong link to the selling appeal. Figures 8 to 10 illustrate a few such advertisements.

PLEASURE AND COMFORT

All lines of business having to do with pleasure-giving service should feature pleasure strongly, and yet cases are known where not a vestige of pleasure suggestion appeared in the advertising and correspondence of such businesses. The lines of business particularly susceptible are theaters, concerts, travels (land and sea), summer resorts, hotels, parks, automobile travel and sight-seeing, and accessories for these or similar affairs, such as swings, hammocks, thermos bottles, golf outfits, etc.

Man loves ease, pleasure, comfort, and satisfaction. He desires to enjoy these qualities in his necessities as well as in his luxuries. He enjoys comfort in the use of his clothing, in his home equipment, in his automobile seat, or in his train travels.

These pleasure qualities respond in a remarkable degree to suggestion. The automobile advertiser uses



Ask Your Dealer Why the "GLACIER" is a Sanitary Refrigerator

ASK him why the ice consumption is unusually low. Ask him why it properly preserves foods. Ask him why you should have one in your home.

And he will tell you that the "Glacier's" interior linings are one-piece porcelain. Being one piece, with no cracks or crevices, hard as flint, they are easily kept clean and, consequently, sanitary. He will tell you that, after years of experimenting, testing and trying, the manufacturers found cocoa fibre to be the best obtainable material for insulation and as perfect insulation is absolutely essential to the low consumption of ice, cocoa fibre, with dead air space, is used in all "Glacier" Refrigerators.

Proper sanitation, circulation and insulation are absolutely necessary to the perfect preservation of foods, and as good, wholesome food means good health, we have embodied the necessary essentials in the "Glacier"—sanitary interior with perfect insulation. Your dealer, then, will tell you that for appearance' sake, for health's sake, you will want a "Glacier" in your home.

The "Glacier" Refrigerator

Is a sound, well made Refrigerator, built for a lifetime of useful service. The "Glacier" is built with this in mind: To produce a refrigerator that will satisfy you, the user, in every particular—in appearance, in the wholesome preservation of food, in its ability to be easily cleaned, and to preserve economically—and we know that in the "Glacier" when you have given it every test, you will find all this.

Write today for catalog and the name of your nearest dealer.

NORTHERN REFRIGERATOR COMPANY

782 CROFTON AVENUE, S. W GRAND RAPIDS, MICHIGAN

FIG. 10.—Health Appeal in Refrigerator Copy

Illustration is omitted. Note all the secondary appeals to economy, use, scientific construction, and pride.

illustrations showing the joys and comforts of an automobile vacation in the mountains or of a leisurely ride along the boulevards. The Eastman Kodak Company have consistently suggested in copy and illustration the pleasure of kodaking. A picture of home comforts so inviting that the reader just wants the easy chair, the extra mattress, the library lamp, or the lounging coat,

has perhaps made its appeal to every reader of this work at one time or another. The electric fan makes its appeal as a real home and office comforter. The scientifically established fact of increased efficiency as a result of comfort opens the way for the successful marketing of many home, factory, and office devices. The hospitality idea is gaining as a business-building

Sunday in a Statler

Sunday isn't dreaded by the traveler who knows that he will spend the day at a Hotel Statler.

When he gets up he finds that a morning paper has been slipped—noiselessly—under his door, just as on other days.

If he wants to stay in bathrobe and slippers, his breakfast is sent to his room—and there's no charge for the special service.

There's a desk, well supplied with stationery, right at hand; there's circulating ice-water; there's a clean and comfortable bathroom the other side of a long mirrored door; there's a well selected library waiting his telephone call for a book to match his mood.

When he wants to be among people he goes downstairs to luxurious lounging rooms, provided with chairs built especially for lazy men's comfort. Employees schooled in courtesy and thoughtfulness are anxious to "be out of the way" until they're wanted. Excellent restaurants invite him; at certain hours an orchestra plays for him.

And he gets all these things whether he spends $2 or $20 a day for his room.

Sunday isn't dreaded by the traveler who knows that he will spend the day at a Hotel Statler.

FIG. 11.—A Strong Appeal to Comfort

principle. Note, for example, this appeal in Figure 11.

Pleasure and comfort consist of numerous varieties determined by the intellectual conditions originating them. To some they mean the more quiet, stable, solid satisfactions of mind and body. To some they suggest chiefly a state of ease. To others they mean the more

transient and restless satisfactions of amusements. To still others they may suggest self-indulgence in a variety of things. In each case it is an agreeable feeling tone of some kind. The advertiser analyzes each product after its kind to suggest its most powerful pleasure appeals.

The source of pleasure and comfort may exist in various senses—sight, hearing, smell, touch, and taste. Perhaps two or more senses may be appealed to at the same time, as, where the colored illustrations of a boiled ham sliced strikes the eye, and almost suggests tenderness and actually makes the mouth water in anticipation. The correct psychological interpretation and representation of this pleasure-comfort appeal is a serious and important phase of advertising. The man who can show another how he can double his pleasures can also sell him the necessary equipment. The great varieties of less-work-more-pay appeals are of this kind.

PRIDE AND VANITY

Pride and vanity are other qualities of human nature that must be recognized as factors of appeal. Just pride implies a proper sense of personal dignity, character, and worth. It is a sense of self-respect which arises out of a feeling of superiority in talent, wealth, beauty, accomplishments, rank, office, power, and dignity. This sense and desire for greatness expresses itself in the various demands for quality and style. It goes still farther. Personal pride not only desires goods or services in keeping with the buyer's dignity, but desires also to have others know that he got the goods from a place that is known for its quality and character. Some shoppers just must get their jewelry at

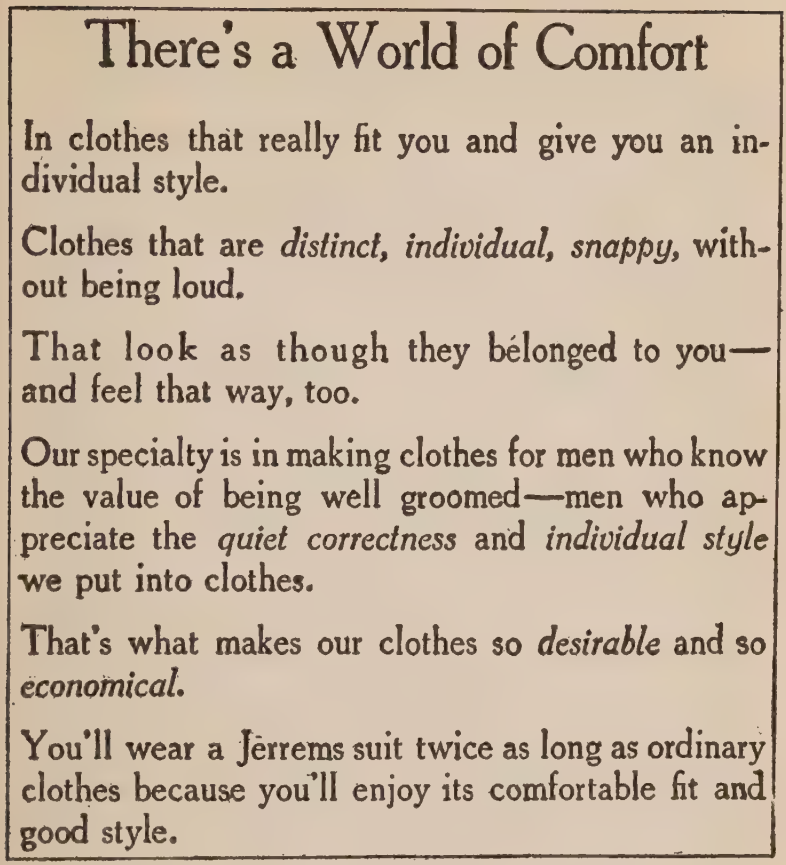

There's a World of Comfort
In clothes that really fit you and give you an individual style.
Clothes that are *distinct, individual, snappy,* without being loud.
That look as though they belonged to you—and feel that way, too.
Our specialty is in making clothes for men who know the value of being well groomed—men who appreciate the *quiet correctness* and *individual style* we put into clothes.
That's what makes our clothes so *desirable* and so *economical.*
You'll wear a Jerrems suit twice as long as ordinary clothes because you'll enjoy its comfortable fit and good style.

FIG. 12.—Clothing Appeal to Comfort and Pride

Tiffany's, or their evening dresses at Wanamaker's or Marshall Field's. Others point with pride to the fact that they consulted Dr. So and So.

The advertiser's versatility and originality in dealing with this instinct will develop many distinctive and striking lines of appeal. Quality and distinctiveness are expressed or represented in many ways, and the appeal

Is Your Address an Asset?
NOT only is it important that your office be conveniently arranged, light, airy, well heated and accessible, but it is also desirable that the address be such as to make a favorable impression on those who read or hear it.
"Tribune Building" is an address so full of character and strength as to be a decided asset to every tenant in the building.
A limited number of suites at $60 per month up are available for high class tenants.
HOLMES ONDERDONK,
AGENT
900 Tribune Building

FIG. 13.—An Appeal to Pride as Well as Prestige in Office Location

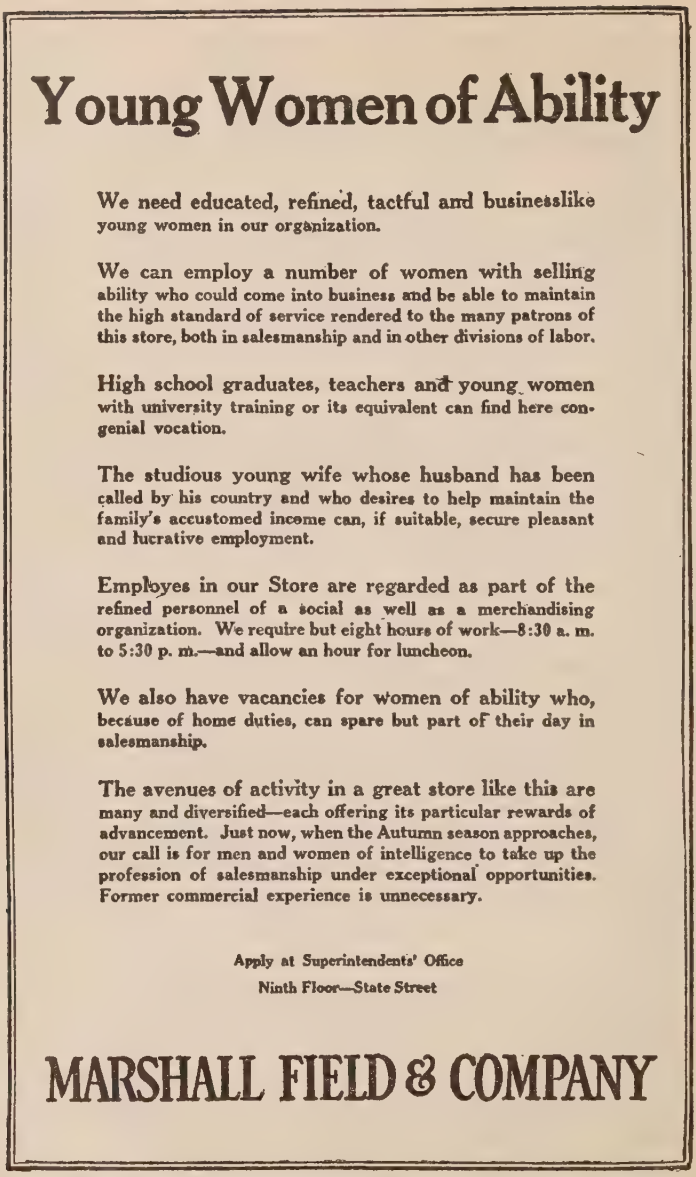
is made simultaneously to as many senses as possible. Style may be represented in shape, cut, make, color, pattern, or artistic properties. The period styles in furniture add a distinctive sentimental touch to style. The war made the military style of coat popular. Paris styles possess a certain superior charm. It is often true that a style by any other name would be a failure. The name with its associations adds a peculiar mind value to the style of goods.

In connection with style the instinct of imitation is a powerful factor in advertising. Most people are leader followers. The skillful suggestion that these goods are worn or used or approved by others considered as leaders or authorities does much to influence action. In this imitation instinct is to be found much of the value of testimonials. Copy which suggests action likewise uses the instinct, as an illustration showing the cook using a certain baking powder or the housekeeper actually applying Jap-a-lac to the floor or furniture.

Vanity is simply a lower, degenerate type of pride. It is a shallow pride. It is jealous about admiration and praise. Quite naturally it is often more concerned with ostentation and display. The showy may appeal more than the valuable. As a human trait, it is a powerful factor in merchandising and compels recognition in advertising.

AFFECTION AND SOCIAL INSTINCTS

Affection is primarily a state of feeling toward another. It seems to be a giving-out process as distinguished from a personal desire for. It is concerned primarily with others rather than with self, and in this sense seems to be a reversal of the principle of self-



Young Women of Ability

We need educated, refined, tactful and businesslike young women in our organization.

We can employ a number of women with selling ability who could come into business and be able to maintain the high standard of service rendered to the many patrons of this store, both in salesmanship and in other divisions of labor.

High school graduates, teachers and young women with university training or its equivalent can find here congenial vocation.

The studious young wife whose husband has been called by his country and who desires to help maintain the family's accustomed income can, if suitable, secure pleasant and lucrative employment.

Employes in our Store are regarded as part of the refined personnel of a social as well as a merchandising organization. We require but eight hours of work—8:30 a. m. to 5:30 p. m.—and allow an hour for luncheon.

We also have vacancies for women of ability who, because of home duties, can spare but part of their day in salesmanship.

The avenues of activity in a great store like this are many and diversified—each offering its particular rewards of advancement. Just now, when the Autumn season approaches, our call is for men and women of intelligence to take up the profession of salesmanship under exceptional opportunities. Former commercial experience is unnecessary.

Apply at Superintendents' Office
Ninth Floor—State Street

MARSHALL FIELD & COMPANY

FIG. 14.—A Help-Wanted Appeal to Pride and Refinement

interest. The personal satisfaction which accompanies the acts of affection, however, persists as the self-interest motive and, consequently, the maxim, "It is more blessed to give than to receive." Figure 15 illustrates copy of an advertisement which is an appeal to affection and pleasure. The challenge is particularly strong and cleverly veiled.

The spirit of affection is especially significant in the marketing of all goods that are related to the needs and desires of love, family, maternity, and the baby—Mellen's Food, for example. The welfare, happiness, and joy of others are the predominating motive, and with it goes a large measure of generosity, the value of which is easily appreciated from a business standpoint.

Special occasions and seasonal conditions offer unusual opportunities to the advertiser who uses this appeal. June is peculiarly the month of brides. Baby week increases the interest in infant necessities. Most holidays have their special associations in the way of wants and gifts. The Christmas season particularly makes such headlines as "For Him" and "For Her" appropriate. The advertiser needs a calendar the year round.

KNOWLEDGE AND PROGRESS

The desire for knowledge and progress is a strong, natural, and rational craving. The most obvious application is in the advertising of educational work. Schools of every kind are using the appeal. Books and magazines are sold on the same basis.

In another way this method is frequently used by the advertiser in distributing informative booklets and other literature. In fact, the offering of such booklets is

Sons and Fathers Meet
At Billiards
—MAN TO MAN!
Play Carom and Pocket Billiards *in your home* and rear red-blooded boys.
Unite *all* members of your family in this life-long comradeship
Homes need the protection of these fascinating pastimes shared in common—you owe your boys and girls your own society. But make no mistake—you'll love these merry times as much as they.
Parents who secured home tables for their young folks write us that they themselves can hardly wait each day for the "Billiard Hour."
BRUNSWICK
HOME BILLIARD TABLES
Not toys—but scientific Carom and Pocket Billiard Tables with fast Monarch cushions, accurate angles and ever-level playing beds.
Handsome designs in oak and mahogany. Sizes and styles to fit all homes.
"Quick Demountable" Brunswicks can be set up anywhere with ease, and folded away when not in use.
"Grand" and "Baby Grand" for homes with a spare room, attic, basement or den.
Easy Terms—
Balls, Etc., FREE
Brunswick prices range from $35 upward, according to size and design. Popular Purchase Plan lets you play while you pay.
Expert Book of 33 Carom and Pocket Games and High Class Outfit of Balls, Cues, etc., given with every Brunswick.
Send for Billiard Book
FREE
Learn how thousands of home folks enjoy these tables with their families and friends. Learn how billiards exhilarates mind and body, aids digestion and keeps boys off the street.
See the tables in attractive color reproductions and get our free home trial offer.
All contained in our color-book "Billiards—The Home Magnet." Send your address today without fail for free copy.

FIG. 15.—Combination Affection and Pleasure Appeal

one of the most successful methods of securing inquiries for a great variety of propositions. The stock and bond dealer distributes booklets explaining the mysteries of exchange transactions or of successful speculation. The banker describes the federal reserve system, the income tax, or the acceptance plan. The office appliance firm offers booklets on various phases of business and office efficiency. The ready-made clothing manufacturer distributes booklets explaining the season's styles for every occasion. The cement manufacturer offers booklets on "The Use of Concrete on the Farm" and on other specialized subjects. So the list could be multiplied, showing that the knowledge and progress instinct serves as the basis of concrete results.

More and more the great mass of people are accepting the dictum that knowledge is power. A man must become scientifically familiar with himself, with his physical and mental abilities, with his work, and with his surroundings. Knowledge is the basis of progress. The desire for a chance to better conditions, to advance to a better job, to make more money, is a very responsive appeal. When skillfully used, it spells headway for the advertiser and the buyer.

Use of Appeals

No claim is here made that the foregoing analysis of human instincts to which the advertiser directs his appeal is complete. These instincts are as varied and rich as human nature itself. The chief value of their study lies, in the first place, in developing the fact that there are some universal ways in which most people act alike; and, in the second place, in the fact that the

line of least resistance in the marketing of products lies through an appeal to some of these universal traits rather than through a mere description of the article itself or a direct appeal to the basic needs for which the articles are designed.

A mere description of an article, however well it may be done and however great the intrinsic merits of the article, is not necessarily an advertisement at all in this modern sense. Granted that you have a superior quality article, a mere description may fail absolutely to produce commensurate returns.

It does not follow that description is not effective when properly used. Much catalog advertising must be largely selling by specifications, which often takes the form of visualization. The automobile man must quote specifications in these days of intelligent automobile buyers, but the distributer who would depend upon the presentation of these cold, hard facts alone would fair ill against the competition of the man who really humanized his appeal and used also performance, appearance, and that indefinable something known as "prestige." Likewise, the life-insurance advertisement which features only reserves, premiums, and statistics meets with a chilly response. Efficient banks are changing from the simple statement form of an advertisement to the educational and human-interest appeal of ideas.

Description may interest; it may be essential as reinforcing material, but it does not get responses. It lacks selling force. The merchant who buys a cash register does not buy a drawer in which to put his cash, rows of push buttons, a crank to turn, and a number of inclosed cogwheel counters. He is led rather to see in his mind's eye the condition of order, exactness, safety, knowledge of his business, and

increased profits which result from the installation of this machine.

For these reasons there is always danger when copy is burdened with technicalities. Likewise, the occasions are rare indeed when the consuming public is sufficiently interested in the manufacturing process or the composition or the ingredients of an article to make these intricate details have the force which will cause immediate action. The public do not care a rap about your manufacturing troubles. They are interested in the finished product and how the finished product will produce for them better, or in more of those essentials which make copy productive of results. The exception to this rule is when your product is in the nature of a staple and the method of manufacture or quality of ingredients is a salient feature or in the case of selling machinery or tools to mechanics.

As a rule, several of these fundamental appeals may be used in the same commodity and thus strengthen the effectiveness of the copy both in the number of persons interested and in the mass influence concentrated upon a given reader. For example, the suburban home developer may appeal to profit and ownership by "Stop paying rent," "Why pay rent;" to health by "The open-air life" or plenty of fresh vegetables and fruit; to pleasure and comfort by picturing the joys of country-home living; to pride by reminding that a flat is no place to bring up a family; and to home affection by picturing the satisfaction to wife and the kiddies. The cumulative effect of such well-planned and coördinated appeals is obvious to the experienced student of human nature.

The task of the advertiser is to dig up some strong message for every selling campaign. Is this an easy

task? No, decidedly not. The difference between effective sales literature and ordinary advertising is mainly in ideas. The successful advertiser frequently adds a new interest to the goods and supplies the hook that actually sells the goods or the services which are offered on the market. But remember that these things must be relevant. It is easy to find new and striking things to say of any product; the only way to insure their value is to discover them in a study of the product itself. A never-ending search after appeals that will sell goods better and cheaper is the price of success.

The amateur copy writer who has not learned these important lessons in merchandising is usually all too eager to write about the goods themselves. He begins at the point of greatest interest to himself, rather than at the point of greatest interest to his readers. For example, the florist is likely to center his appeal on the beautiful bunch of roses which he is offering at an unusual price, forgetting that the associations connected with a bunch of roses are infinitely more interesting to the great majority of people than the roses themselves. As a rule, only a comparatively few people in a town regularly buy flowers, and know prices so as to recognize a bargain. Perhaps to every one such person there are ten who do not buy flowers and are not interested either in a bunch of roses or in the price of roses. Naturally, these people would not be sufficiently interested in the specialized appeal of the flower man to experience even a fleeting impression or to read the advertisement.

The experienced copy writer, with his knowledge of human affairs and keen merchandising sense, would understand at once that these potential buyers comprise men and women who, in the natural course of events,

have social gatherings, meetings of various kinds, special dinners, love affairs, marriages, birthdays in the family and among relatives, baby christenings, confirmations, school graduations, holiday celebrations, etc., and must at times bury their dear ones and friends. Flowers are the dearest and most joyful messages of love on such occasions. Through these individual and social interests a large proportion of new buyers can be interested in flowers and made regular buyers, and then they will notice bunches of roses and prices. Understanding the interests and buying motives of the people is the principle which underlies all effective selling appeals.

The Appeal That Results in Action

The ultimate object of all advertising appeal is some kind of response or action on the part of the people to whom the appeal is directed. Here the advertiser should follow well-established psychological principles. There is a natural tendency for an idea to express itself in the appropriate action. Therefore, the advertisement should aid so to concentrate the attention of the reader upon the purpose of the advertisement that the desired idea and action will follow. Obviously, there can be no action so long as the reader flounders in doubt as to what to do or is left with the option of doing two or more things. In the latter case the reader must first eliminate by a process of reasoning the objections or comparative attractions which may resist action one way or the other. No doubt, it is sometimes desirable to permit the reader to make such a selective decision, but when it is done care should be used not to make the decision difficult.

Since the primary problem of action is the cultivation

of appropriate ideas, the advertisement writer should use every initial interest of the reader to strengthen the motive ideas. He can work them out more vividly and imaginatively. He may add additional motives. He should always aim at complete concentration and fixation of attention on the part of the reader. The more concentrated the attention the more likely is the reader to take the desired action.

Various devices are used in advertisements both to suggest the appropriate action and to make it easy to act. The direct command such as, "Learn to swim," is often used because it saves the trouble of thinking about it and making up our own minds. The authority back of the command will determine to some extent how it will be received. Most people act affirmatively to a command. Some, however, seem habitually to act negatively, and resent any such suggestion. This opposition may sometimes be softened by supplying a reason for the command as, for example, "Let the Gold Dust Twins Do Your Work." That phrase may be called a "persuasive command."

Such a command as "Get It at All Druggists" suggests definite action and informs the reader just how to proceed.

Appropriate action may be suggested by picture or illustration. The commodity may be shown in use giving satisfaction, thus creating a strong desire. Pictures may show or suggest the appropriate action to be taken in order to perform the desired action. A scissors may suggest the clipping of a coupon. Using the telephone may suggest that method of action. The possibilities of action pictures are numerous but may easily lead to ludicrous conceptions, and thus defeat the primary purpose of the advertiser.

The most commonly used methods of getting action on inquiries are the return coupon and inclosed post card. These serve both as a convenience and as a strong suggestive purpose. These devices, furthermore, have a great deal of attention value for concentrating the mind of the reader upon the particular coveted move which results in an inquiry or order.

While the whole advertisement should be planned with that one objective, the desired action in view, the advertisement writer should not neglect by suggestion or by positive convenience to make it easy for the reader to take the step desired. The appeal itself, good as it may be, will have a tendency to vanish quickly unless it is skillfully aided into immediate action.

SELF-TEST QUESTIONS

1. What is meant by "the appeal that sells"?
2. How does the advertiser bring out the psychological values of staple products? Illustrate with bread.
3. What are some of the primary buying motives upon which appeals are based?
4. Show how the bargain appeal is used to induce action.
5. How may the profit or economy appeal be handled on fixed-price commodities, such as an adding machine, for example?
6. What health appeal could you suggest in advertising oranges in early spring?
7. How would you use the health appeal in selling suburban real estate?
8. What are some of the commodities and services in which the pleasure or comfort appeal is particularly strong?
9. What senses may be used in the pleasure-comfort appeal?
10. Can you suggest a pleasure appeal in selling a fountain pen?
11. Take an issue of the *Saturday Evening Post* or some

other magazine or even the department store advertisements of a daily paper, and see how many advertisements you can find in which the appeal to pride is used.

12. To what classes of goods is the appeal to affection well suited?

13. What is the proper place for descriptions and specifications in advertising?

14. In what ways is the appeal to action made?

CHAPTER IV

EFFECTIVE COPY

Analysis and plans lead to one thing—copy. Important as the merchandising plans and purposes are, they should never be permitted to obscure the importance of copy itself. Copy is in no sense an incident; it is the very mainspring of a successful campaign. No stage is more important than the preparation of copy. The mere mixture of paper and ink does not make advertising. Those who term copy one of the links in an advertising campaign assuredly have not given sufficient thought to the science of advertising. Copy in its broad sense embodying words and pictures or combinations of words and pictures is rather the very metal from which the links are forged.

Successful copy is that which makes a specific appeal that will sell goods. To have the best article of its kind to advertise is obviously of some assistance, but should your merchandise be inferior to some article in competition and still be meritorious, proper copy will make up the deficiency by supplying an added mind value which will increase the quality of your merchandise to such an extent as to produce a profitable demand for it, provided this appeal is directed to the right class or group of buyers. In other words, the psychological effect of the advertising will be such that the consumer will be satisfied because quality, after it reaches a certain stage of merit, becomes largely a matter of mind

value. It is, therefore, this mind value which is added to your quality through efficient copy which produces satisfaction and repeat orders, both of which are the very heartbeats of successful business and prove the great importance of careful thought, analysis, and investigation in the production of copy. Its efficiency should not be a matter of speculation.

The best copy writers are those who can detect the buying motives in the different groups of mankind and in a psychological manner make the appeal so as to create curiosity, interest, and a desire to possess.

No matter what the purpose of copy; whether it is to produce a trade-mark value; whether to place an article on a dealer's shelves, or take it off through consumer demand; or whether it is direct advertising to the ultimate consumer for catalog request or merchandise sale, there should be but one dominant thought, and that is to produce copy which will bring the results that you are after.

Style

For accomplishing all these purposes, the advertisement writer has at his disposal the simple instruments of language and art. He uses the same alphabet, practically the same words—nouns, verbs, and adjectives—as any other writer. These are his building materials.

And yet we know that the finished product differs greatly in the way these materials are used and combined and in the effect produced. This difference in copy, this individuality, is known as "style."

Every successful advertisement writer possesses an original individual style which is personal and peculiar to himself. Style differs as personalities differ. In fact, the whole question of style is largely a question

of putting personality on paper. In good writing, style while peculiar is not obtrusive. When style attracts attention to itself rather than to the purpose of the advertisement, it tricks itself out of the sale, just as the salesman would do who, by virtue of his peculiarities, centers attention upon himself rather than upon the goods. And yet as the personality of the salesman is a strong factor in the sale, so style is a factor in advertising success.

Good advertising possesses that force which in advertising and selling is known as "punch." But do not misinterpret; a reader must be coaxed not "punched" into action. The act of setting the other man's mind in motion and gradually accelerating its momentum by a series of little "urges" or "power-strokes" is a priceless asset in the hands of a writer.

Style must be impressive and impart strength. The language used may be strong, but good style sounds natural, convincing, believable, and breathes the sanction of final authority. Yet no exact rules and ready-made formulas can be laid down as tests for effective, distinctive style. Words and their combinations must be considered to some end, but in order to make them effective they must be chosen and combined in relation to a situation. A few suggestions on style, particularly applicable to advertising, may be made for the purpose of making out the principles and tricks of expression which impart strength or weakness to copy.

SIMPLICITY

Simplicity is one of the predominant characteristics of effective copy. Simplicity involves a number of factors. Simple, easily understandable words, naturally make for simplicity. The humorist's advice may well

fit the copy writer—"Young man, if you have only the truth to tell, you won't need a Webster's dictionary to help you." However, no copy writer should hesitate to use any word of the more than 450,000 words in the English language so long as that particular word serves his purpose best. He may be involved in a word search for hours, days, and months before he finds just exactly the word that he wants in a given situation.

Therefore, study advertising words. It will save you from the word-slavery and stock-phrase bondage of poor advertising. You will find it a wonderful study. Not only is there character in words, but moods and tenses—"eager words," Shakespeare observes, and "faint words," "tired words," "weak words," "brave words," "sick words," "successful words," "live words," and "dear words" too. "A word," he says, "is short and quick but works a long result; therefore, look well to words." Some words have the power to flash a mental picture to the brain and generate a whole train of thought. Other words are drab and vapid and have no power of imagination.

The untrained or weak copy writer is recognized by his use of flat, meaningless words. Their use leads naturally to verbosity, a condition in which uninteresting words are used far too much and far too often. The untrained writer does not appreciate fully the suggestive power of a few rightly chosen words allowed to stand by themselves like beacon lights. Arthur Brisbane has well said, "The art of writing consists in saying a hundred words and making the reader think a thousand."

EMPHASIS

The effective writer not only selects the right words, but also lays great stress on working out the right

point of emphasis in every sentence. An illustration will suffice. In the sentence, "The wages of sin is death," the point of emphasis is clearly upon the last word. Try to arrange the order of words in any other way and see how it weakens the emphasis.

BREVITY

Space is costly and words are valuable. The good copy writer boils down and boils down again, until he says more effectively in ten words that which originally perhaps required one hundred words. Advice is cheap and plentiful, but in some of these old sayings, there is much truth. "Give us brevity and mighty little of that," or "When you write advertising, choose every word as though you were sending a day message to Mars," is not bad advice for a copy writer. Words will cost anywhere from a dollar to ten dollars or more apiece in the *Saturday Evening Post.*

CLEARNESS

Clearness is as essential as simplicity. Clearness generally follows clearness of plan in the mind as well as skill in expression. Among the numerous question marks with which the advertiser should punctuate all his affairs—"What am I trying to tell?" is as important as "How shall I say it?" The need of emphasizing simplicity and clearness is well illustrated in the following from a banking advertisement.

A spirit of progressiveness is keeping pace with the onward march of banking evolution, anticipating the unexpressed wishes of the customer and providing for him every modern convenience and facility which are properly required by banking transactions.

Evidently what the writer is trying to say is that his bank gives close personal attention to the individual needs of each customer.

NATURALNESS

Naturalness in style distinguishes effective copy. When you are face to face with a man, you don't raise your voice to the *nth* power, nor combine big words in a stilted style; neither does the advertisement writer when he faces his audience. He uses a simple, direct, friendly way of conveying his message. One of his primary objects is to avoid the impression of an ulterior purpose behind the advertisement. As soon as his copy becomes strained or exaggerated, it arouses suspicion. Consequently, he avoids the sheer splurge, the unnatural and unfriendly style, knowing that overdoing in words means underdoing in sales. The greatest power in selling is not the printed page itself, but the personal man, and the more nearly the copy writer can represent the human factor in the advertisement, the more successful the response.

PROPORTION

And right along this same line he observes a proper sense of proportion. The weakness of much copy consists in the fact that it overemphasizes details. Everything is "the best ever." Attention is distracted from the central issue. If, for example, before a prospect who wishes to buy a fast horse, the owner should exalt with all the reserve and enthusiasm at his command, the hide, tail, coat, and ears of the horse under consideration, the buyer might discount considerably his recital of speed. The advertiser who attempts the sky-high

perfection description in everything cannot invest the salient features with the importance due them. Do not apply the same mechanical force to your lever when you lift a feather as you do when you move the world on Archimedes' fulcrum.

Kinds of Style

People read advertising; they read it because it interests them. It is part of the daily, weekly, or monthly news. Some people scan the advertising pages before they read the news or stories. Advertising is news for the consumer; consequently, it can be seen that the copy writer who wishes to succeed must be proficient as a writer.

Advertising being news, it may be expressed in various styles of writing as, for example:

Narrative.
Descriptive.
Conversational.
Commanding.
Interrogative.

Another good point for the writer of advertising to remember is to avoid stating conclusions. State your facts in such a manner that a deduction must inevitably be drawn by the reader in favor of the advertiser and his claims. Self-praise is no recommendation. Claims are not proofs. Be sure that conclusions are drawn where they should be drawn—on the brain of the reader —not simply inscribed in the "ad" itself to sicken the reader with resentment or disbelief. It does not follow that one should not employ strong, affirmative sentences to tell facts. This is simply a warning against those

rhetorical declamations of "best ever," etc. which characterize flamboyant copy.

Adaptation of Style to Specific Situations

Style, too, it should be pointed out, in its power of sale is a matter of readers as well as of goods sold. The same style could not be used in selling an ordinary kitchen stove as would be used in selling the De Luxe edition of Mark Twain to literary buyers.

The best way to study style and catch somewhat the spirit of modern copy is to follow the laboratory method—take typical cases and study them to see how the spirit of reader and commodity is woven into subtle ideas of power. The best laboratory for the study of these problems is the everyday work which the best advertising writers of the country are producing, and for which business is ready to pay immense sums of money. These productions may be studied in the current issues of newspapers and magazines, and on billboards, and street car advertisements, and wherever advertising is displayed.

A few illustrations will give us the spirit of modern copy. We can all appreciate why Harper Brothers should use the following copy in advertising Mark Twain's works to the public. The advertisement is headed, "The Best-Known Boy in the World," and reads:

> From China to New York, and around the world the other way, to London, there is one boy who is known and loved above all others—and that boy is Tom Sawyer.
>
> In him each man knows the image of his own boyhood, of its dreams and its mischief. In Tom Sawyer each man sees the

renewal of his own youth—each woman sees the son she loves—for Tom Sawyer is really the story of Mark Twain's own boyhood.

The Chinese mandarin chuckles when Tom makes the other boys pay him for doing his work. The little Russian trembles as he overhears Indian Joe plotting to rob the widow. The German in his trench tunnel, with death all about him catches his breath as he reads of Tom and little Becky alone in the tunnel. Wherever men read, they shiver with Tom that fearful midnight when he saw the doctor murdered by a new-made grave.

And each man who reads knows his own mother in Aunt Polly, and wishes he had a chance to do it all over again and make it up to a long-suffering mother.

Mark Twain made us laugh, so that we had no time to see that his style was sublime, that he was almost biblical in simplicity, that he was to America another Lincoln in spirit.

* * * * * * * * *

All that is lovable and daring—that is spectacular in American life, he has expressed. All that is impatient with oppression; but above all, that intangible something that makes America what it is, the world finds in Mark Twain. He is our Mark Twain. He is the great American. Europe so recognizes him. Asia so knows him.

Then it remained only for the advertiser to provide an inducement to buy now, and that argument is found in the money-saving appeal to buy "Before the Price Goes Up."

The reader will quickly detect how atmosphere and tone change in the copy for "The Harvard Classics":

A classic in literature is like a foundation stone in a building; it forms part of the foundation of the world's thought and achievement.

There are millions of books in the world's literature, but few

of them are classics. The rest of the many millions are merely offshoots of the great original sources of knowledge.

The first step in efficiency is to avoid lost motion, and the way to avoid lost motion in reading is to read the books that really count.

Save time and energy by reading the world's classics. "Dr. Eliot's Five-Foot Shelf" contains fifty volumes, and every volume is historic. Every book on the shelf represents some definite forward step in the world's thought, or literature, or civilization.

You might read ten thousand volumes, but you would not be considered well-read by those who know, unless you had read these fifty.

After this "classic" appeal to the intellect, a direct bid is made to the general public by tying it up in these words:

We now have a popular-priced edition of this famous library. It is called the Cambridge Edition.

In publishing this Cambridge edition, we are carrying out Dr. Eliot's idea of the place this library should permanently hold as an educational influence.

He intended the "Five-Foot Shelf" for the millions of men and women who are busy doing the nation's work—professional men, office men, farmers, salesmen, mechanics—for readers who have no time to read a roomful of books to gain a clear perspective of the world's thought and achievement.

The Cambridge edition is sold at a low price, and on easy terms that put it within everybody's reach.

And now you will perceive how style and tone just make one feel and see the country represented in the advertisement of the Great Northern Railway entitled, "The Thrill of the Mountains."

You will feel it at Glacier National Park as nowhere else on the Continent. Here in Montana, at the Continental Divide, the

Rockies burst into full glory. Their topmost trails are streets in Cloudland. Lower, you view shimmering glaciers, turquoise lakes, and a wild-flower riot in the valleys.

Glacier the Wonderful has been discovered by thousands of tourists, famous globe-trotters, writers, artists, Nature-lovers. They motor, ride horseback, or hike the mountain trails—hob-nob with the friendly Blackfeet Indians. Modern hotels and Swiss chalet groups, Tepee camps. Vacations $1 to $5 per day.

The appeal to scientific construction determines the style used in a Republic Tires advertisement entitled "Science Makes Republic Tires Last Longer":

It is easy to see why Republic tires really last longer.

It is also easy to understand why they give more miles per gallon.

The first result comes from the Prodium Process of toughening rubber.

The second advantage is due to the scientific design of the Staggard Tread.

The Prodium Process makes Republic tires wear down slowly like steel—with a maximum of wear-resistance.

The Staggard Studs cause the tire to roll with the least resistance.

The Prodium Process was a development of the Republic laboratories.

The Staggard Tread was an engineer's solution of the "skid" problem.

Staggard Studs are not merely haphazard projections on the tie.

The studs are scientifically placed and scientifically rounded.

They grip the road with just enough friction to obtain the nonskid effect and to get perfect traction.

They are aligned in the direction of travel to roll the car with the least use of power.

The Staggard Tread was awarded patents, September 15-22, 1908, as the first effective rubber nonskid tire.

It approaches more scientifically than any later nonskid patent the engineer's ideal of maximum nonskid with minimum friction.

The importer of eastern rugs gives a peculiar mystical value to sixteenth and seventeenth century mosque rugs. Note how subtly a peculiar nonphysical value is attached to these rugs.

In the development of all the fine arts of the earlier formative periods, the religion of the people has always exerted a dominant inspirational influence.

The people of the East, with their more primitive environment, naturally developed a utilitarian art, in which textiles, particularly Rugs, became a great medium of artistic expression.

The Rugs of the Mosque were woven with patience and a zeal inspired by the devotional use for which they were intended. Ornamented with designs evolved from an inherent love of nature, they stand to-day as examples of the highest art of that time and that people.

We cordially invite you to inspect our collection of these masterpieces which, in number and merit, stand unrivaled in this country. We shall be pleased to give any further information desired.

Swift & Company's advertisement "How This Bacon Gets Its Wonderful Flavor" makes immediate connection. Every word deserves study.

Who does not love the piquant tang of well-flavored bacon, browned and crinkly? And in Swift's "Premium" Bacon you notice at once a special flavor, a crisp deliciousness that you cannot get in any other bacon. This is because long years have been devoted to working out the method that gives you the most delicious bacon possible.

Each carefully selected piece of meat is cured by a secret, long-tested process. It is then suspended in the smoke of

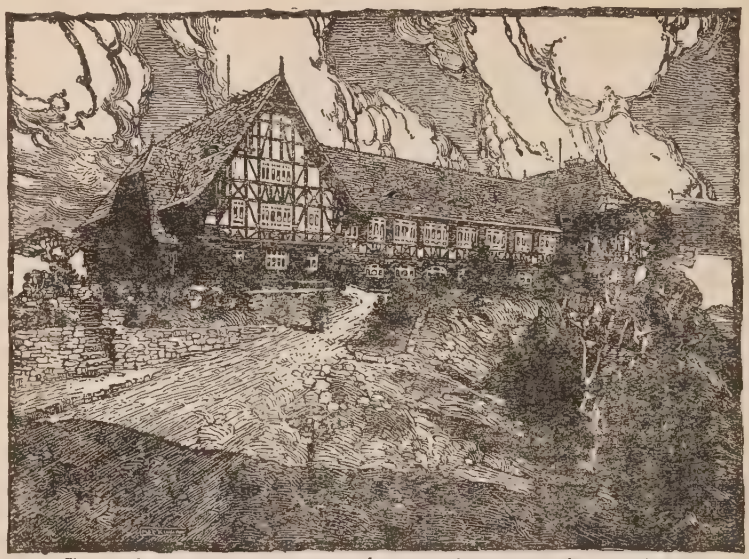
hickory fires until the fragrant aroma has penetrated to its very heart. Thus all the bacon's original sweet flavor is retained and a new delicate spiciness added.

It may be purchased in the strip, or sliced and packed in glass jars, or in sanitary sealed cartons—so carefully packaged that it brings you all its exceptionally fine flavor straight from the fragrant hickory smoke.

The same study might be made of a great many types of advertising in relation to the products they advertise, the mediums in which they appear, and the classes of users whom they are intended to reach. Tobacco, cigar, and cigarette advertisements have a sort of intimate good-fellowship appeal which is more or less characteristic of the group. Banks and high-class investment institutions attempt to reflect dignity, confidence, and solidarity in their style of advertising, just as they do in the types of buildings and offices in which they locate. So the adaptation goes in other lines. One simply must study and study to become truly acquainted with these systems. A few concrete suggestions may be given for style analysis.

Exclamatory.
Humorous.
Allegoric.
Poetic.
Sentimental.
Epigrammatic.

No seasoned advertising writer would be dogmatic in recommending any particular style for universal use. The article, the audience, the occasion, and the special personal gift of the advertiser as a writer in any of these forms must govern the decision. The narrative



This is a woodcut reproduction from an actual photograph (not a visionary drawing of a building) of the new American workshop of the Gruen Watchmakers Guild, on "Time Hill" near Cincinnati, U. S. A.

"A WORTHY COMPANY OF WATCHMAKERS"

How the Spirit of the Ancient Guild of Master Craftsmen is preserved in America today

IN SWITZERLAND, years ago, flourished companies of craftsmen, known as "guilds". Of these, the most powerful and the most famous was the Guild of Watchmakers, whose timepieces became famous throughout the world for their accuracy, beauty and durability.

In their charters we read that they were incorporated to practice the "mystery and art of watchmaking".

Watchmaking was a "mystery" then because only a chosen few of the most skilled artisans were admitted to the "worthy company", as the members of the guild styled themselves. And the secrets of the craft were jealously guarded. The members of the guild were picked men, who served long apprenticeships.

It was an "art" because the mem-

FIG. 16.—The Narrative Style in a Reader Advertisement

bers of the guild gave their lives to the production of beautiful timepieces.

With infinite care they fashioned by hand the fine old watches which now adorn the famous collections. They were proud of their work, these brethren of the ancient Swiss company, and they signed their watches as Rembrandt might sign a painting or Michelangelo a statue.

14TH CENTURY GUILD WATCHMAKER AT WORK

HOW GUILD SPIRIT IS PRESERVED BY GRUEN WATCHMAKERS

In America today, the old guild traditions of careful, perfect workmanship are preserved by a modern "worthy company"—the makers of the Gruen watches.

The Gruen horologists have done much to improve the mechanism of the modern watch, their most important contribution to the art of watchmaking being the "Verithin" arrangement of the wheel-train, which makes possible "an accurate watch made thin."

The watches they make are unequalled as timekeepers, and as examples of craftsmanship.

In Madre-Biel, Switzerland, they make the Gruen movements. In a picturesque, new work shop on "Time Hill," near Cincinnati, beautiful cases are designed and made. Here the movements are adjusted and tested. Here, too, duplicate parts are kept on hand, and the Gruen is one Swiss watch which can readily be repaired in this country.

The new workshop of the guild on "Time Hill" preserves the medieval guild atmosphere in its design and its spirit. Its lines suggest an ancient Swiss chalet. It is of tapestry brick, and half-timbered stucco, with a gabled roof of green tile. It is ideally situated on a hill of Alpine loveliness, covered with firs, edelweiss and Swiss shrubbery. There is a waterfall among the rocks.

In the artistic, sunlit workrooms, there is a quiet, unhurried air, that makes for concentration and the production of beautiful things.

It is a pleasant place where men give time and thought to their work, and where timepieces are wrought with the painstaking care and veteran skill of the men who wore the watchmakers' livery in the days of the ancient guilds.

It is natural that such an institution, actuated by such spirit should produce a watch as superior to an ordinary watch, as a wonderful Oriental rug is to a common, domestic rug.

THE STORY OF THE "WORTHY COMPANY OF WATCHMAKERS"

An interesting book, illustrated by a famous etcher, has been written

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FIG. 16.—Continued

about the modern "worthy company," its workshops and its products. It describes fully all the Gruen models. It is a book on watches and watchmaking that should be read by everyone who intends to buy a watch. We will be glad to send it to you, if you will write for it.

WHERE GRUEN WATCHES MAY BE OBTAINED

The demand for these watches is so great, and the production necessarily so limited, that their sale is restricted to 1,200 leading jewelry stores in the chief cities of the country. If there is no Gruen representative in your community, write us, and we will be glad to arrange for you to see any Gruen model you are interested in.

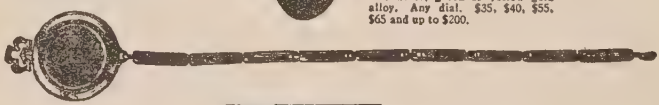
FIXED PRICES: VERITHINS, $27.50 to $200. ULTRATHINS, $165 to $250. DIETRICH GRUENS, $300 to $650; WRISTLETS $20 to $150; with diamonds, $125 to $1200. Highest perfection obtainable in grades marked "Precision."

325—RECTANGULAR GRUEN DIAMOND PLATINUM RIBBON WRISTLET, movement rectangular shape, finest precision, 18 jewel grade. Price from $450 to $525. Many other odd shapes in gold and platinum from $35 to $850.

WRISTLET No. 301. Round bascinecase, 14 kt. gold bracelet. Made in solid gold, white, green or yellow gold alloy. $28—$100. In 25 year gold filled $18 to $25.

WRISTLET No. 312. Chased, 14kt. 9 ligne. Gruen movement. Gold bracelet. Made in white, green or yellow gold alloy. Also in octagon shape. $65. Precision grade 18 jewel, $115.

THE GRUEN VERITHIN. Plain, engine turned, engraved gold cases; also white, green or yellow gold alloy. Any dial. $35, $40, $55, $65 and up to $200.



How the pat. Gruen wheel construction made an accurate watch thin

"The Most Beautiful Watch in America"

GRUEN WATCHMAKERS GUILD, Dept. J, "TIME HILL" CINCINNATI, O.

Makers of the famous Gruen Watches since 1874

Workshops: "Time Hill," U. S. A. and Madre-Biel, Switzerland Canadian Branch: Toronto, Ont.

FIG. 16.—Continued

Would you—for a friend?

I'm in a peck of trouble and need some help. I'm up against a thing that I can't get away with.

For the last two years I've been writing advertisements about Mennen's Shaving Cream—trying to make men who shave take just one *try* at it.

More than a million *have* tried it; and are now *buying* it.

But there are a lot of other men who also shave that I can't seem to *reach*. They don't read my ads.

I know as well as I know my name that if I could only get one little sample of Mennen's Shaving Cream into their hands—and onto their faces—they'd never go back to their present shave-ways. But I can't.

And I was completely stumped about it 'til I got a bright idea.

Why not, I said to myself, get some of the men who are now using it—and who *do* read my ads—to help me.

So this ad is addressed to you Mennen users.

There are more than a million of you. If each one of you would tell one friend of yours who hasn't tried it, what you know about it—

How it makes the quickest, creamiest lather you ever used.

How it works equally well with all kinds of water—hot, cold, hard, soft.

How you don't have to rub it in.

How it softens the stiffest beard—quick.

How it doesn't dry.

How it never smarts.

How it leaves your face feeling smooth and clean and *good*.

How it soothes and makes a lotion afterward unnecessary.

How half an inch will lather the biggest face there is.

If you'll tell them these things and the others that you've found out, you'll be doing me a big favor. And I'll appreciate it. But that's not the point. I haven't any right to ask that.

You'll be doing *them* a favor. And I don't know many real fellows who don't like to do a favor for a friend! Am I right?

P. S.—While you're at it, you might also say a word about Mennen's "Talcum for Men." A lot of 'em don't know about *that* yet either. They don't know that it's possible to get the soothing, healing feeling of Mennen's famous Borated Talcum—in a "skin-color" shade that doesn't give the face that objectionable pallor.

Jim Henry
(Mennen Salesman)

FIG. 17.—A Type of Signed Advertisement

form is used extensively in human-interest copy, serial page space, and reader advertisements. Figure 16 illustrates the narrative style in a reader advertisement. The interest and news value is predominant.

THE DESCRIPTIVE STYLE

Description is used in almost all kinds of advertising. Specification advertising, obviously, must be descriptive.

SAVE THE FRUIT CROP
10 lbs.
Domino
Cane Sugar
Granulated
American Sugar Refining Company
Sold in convenient bags and cartons
Preserved Strawberries — an inexpensive dish with which to vary Winter menus.
"Sweeten it with Domino"
Granulated, Tablet, Powdered, Confectioners, Brown

FIG. 18.—The Commanding Style—"Save the Fruit Crop—Sweeten It with Domino"
Urges doing the thing which will result in the use of the product advertised.

Such copy is usually highly educational in character, and helps the purchaser to buy with greater discrimination, particularly with reference to the special points which the advertiser wishes to emphasize in his own

Raynster

Reg. U. S. Pat. Off.

The waterproof and wearproof qualities of a rain-coat measure its worth. But these qualities are often invisible to the casual shopper.

To enable you to buy with assurance, the United States Rubber Company has named and labeled its storm-coats "Raynsters."

A Raynster preserves your health, conserves your wealth and makes pleasant days out of dreary ones.

To protect men with outdoor jobs and still give them ample room to work—Raynsters are made in many strong double-texture rubber-surface styles.

To give men-about-town cover-up coats that will shield them thru their rainy trips—Raynsters offer many stylish, single-texture models.

To give women a wide range of fashionable garments that bar out every raindrop—Raynsters are made in many fine, dressy, up-to-the-minute styles of latest patterns.

To give boys and girls positive protection in rainy weather and yet room to romp and run — Raynsters are made in all children's sizes, strong and durable.

And now to give you an idea of Raynster styles we offer you a booklet free. This booklet is made up entirely of illustrations with brief descriptions. Write for it today.

United States Rubber Company

Clothing Division, New York and Boston

FIG. 19.—Brief Description, Suggesting Use, Appeal to Health, Comfort, Wear, and Economy—Also Attempt to Introduce a New Trade-Name

goods. Figures 19, 20, and 21 are reproductions from advertisements that illustrate better than any words of the author just how such copy may be used effectively.

These advertisements cause one to look for something individual in these goods in making purchases.

The conversational copy is frequently used to add

There is Now a way to know
Best Quality LEATHER SOLES
HERE is an announcement that is highly important to every MAN and WOMAN in America who wears shoes—to everyone who sells them. Armour has taken guesswork out of shoe buying for both the dealer and his customer. A way has been found to visualize and identify sole value, to indicate quality and wear-resistance.
All leather is not good enough to use for soles bearing the Armour Oval Label. For instance, that cut from neck, belly and legs—about 60% of the hide—is not at all suitable.
As a matter of fact, only about 40% of each hide is really top grade sole leather, properly speaking.
Unfortunately, soles are sometimes cut from other parts than the back. And, with edges blackened and grain hidden, even an expert cannot tell whether the leather is close-knit and fine-textured or spongy and porous.
Only wear will disclose the sole's guilty secret. But, with shoe values as uncertain and shoe prices as high as they are today, you want, more than ever, to know that you are getting full value for your money.
This is why Armour is now embossing the famous Oval Label—the top grade-mark—on each pair of first quality Armour Leather Soles.
Armour's
LEATHER
SOLES
This famous Armour Trade Mark is stamped on best quality leather soles for men and women
Look for this mark when you buy shoes—either men's or women's. Remember, when you find it you may be sure the sole is cut out of the solid, tight-knit leather from the middle of the back where Nature grew the hide heaviest to protect the animal.
But the name, Armour, in the Oval Label signifies even more. It is a proof you are buying oak-tanned soles—Armour-prepared for you to walk on, by the best process of tanning that man has yet discovered.
Of course, Armour Leather Soles cost shoe manufacturers more than inferior parts of the hide. But their use is an indication that such manufacturers are striving for utmost quality throughout. The other parts of such shoes are likely to be better also!
Shoes of leading brands—probably the make you now wear—are made with Armour Leather Soles. Ask your own dealer for them.
This is the first time in history that any producer of leather soles has ever declared his responsibility for his product to the public.
CHICAGO ARMOUR LEATHER CO. BOSTON

FIG. 20.—Descriptive Style Introducing Educational Idea into Sole Leather

naturalness and force to the words of an authority. It is thus, for example, that the more-than-human illustration of the old pipe smoker recommends ——— blend of tobacco for the pipe. One sees its possibilities in a properly timed advertisement as follows:

> Whew! isn't it warm?
> Yes, it's a regular spring day—70 degrees by Smith's thermometer.

This conversation then leads into proper copy urging you to let the weather advertise you through a "———

THE FRANKLIN CAR

SCIENTIFIC LIGHT WEIGHT HOLDS THE ROAD

A PROMINENT Aeronautical Engineer, recently employed by the United States Government, writes to the Franklin Company:—

"Isn't it remarkable how the idea sticks in some people's heads that a heavy car holds the road better? They don't seem to know that *unsprung weight* is the principal factor to be considered. By reducing this unsprung weight to the minimum in the new Franklin, you have a car that *hangs to the road* better than anything I have ever ridden in.

"P.S.—Problem: Since I got 15,000 miles out of my tires on my old Franklin, weighing 2600 pounds, how many miles will I get with my new Franklin, weighing 2280 pounds?"

THERE is much in this question of *scientific light weight* that the average motorist does not seem to grasp.

For example, the light, flexible car may be *stronger* than a rigid, heavy car.

It is free from so much dead weight.

Picture two cars side by side: one weighs approximately 2200 pounds, the other 3000 pounds. Each is designed to perform the same task—carry an average load of five people, about 750 pounds of live weight.

Now remember that *dead weight* is the killing thing on automobile mechanism. That's why the average Truck is pounded to pieces.

Your *light, flexible car* starts on its work *free* from nearly a thousand pounds of *dead weight*. Wherever it goes and for all its life, it moves free from that sagging, grinding load.

Your heavy car, from the minute it starts and as long as it runs, carries a thousand extra pounds of dead weight—an *excess* nearly *twice* its average *live load*.

Think what that does to the tires! Think what it costs in gasoline! Think what it means in repairs and depreciation!

And what does it give you in return?

More road ability? No!

Greater average speed from place to place? No!

More comfort and reliability? No!

Any rough road tells the story!

Every obstruction raises the heavy, rigid car bodily off the road—a constant hammering action that affects alike the car and its passengers.

While the Franklin, with its light unsprung weight and full-elliptic springs, *holds its wheels to the road*. Vibration and bump are absorbed by flexible construction. The body of the car, with its passengers, rolls along with easy, unbroken motion.

Keeping the road is a matter of *balance* and *light unsprung weight*.

No matter what your horse-power, a Franklin will pass you, over any thirty miles of winding country road. It will leave you when you slow down at the first sharp curve or rough place. And the next time you see it, it will be rounding the curve ahead, hugging the *inside* of the track at *thirty miles an hour*.

Try to follow it with your heavy car, and your rear wheels will skid clear across the road and over into the ditch, if you are not careful. Whereas the Franklin, with its scientific light weight, its resiliency and easy-rolling caster action, holds to its course.

Watch any Franklin owner handle his car. He will tell you it is the easiest, simplest car he ever drove—with a *comfort, safety* and *economy* that you get *only* from this *Scientific-Light-Weight* Car.

Touring Car	2280 lbs.	$1950.00	*Cabriolet*	2485 lbs.	$2750.00	*Town Car*	2610 lbs. $3100.00
Runabout	2160 lbs.	1900.00	*Sedan*	2610 lbs.	2850.00	*Limousine*	2620 lbs. 3100.00
Four-passenger Roadster	2280 lbs.	1950.00	*Brougham*	2575 lbs.	2800.00	*All Prices F. O. B. Syracuse*	

FRANKLIN AUTOMOBILE COMPANY
SYRACUSE, N. Y., U. S. A.

FIG. 21.—Illustration of an Automobile Selling Idea

Advertising Thermometer'' hung up in front of your place of business.

Another illustration of the conversational, personal appeal type of advertising sometimes used is found in Figure 17.

The commanding style is impressive for arousing a person from a state of lethargy or for inducing action. It may easily assume the dogmatic, haranguing, preachy style that meets with well-deserved resentment. The commanding style finds considerable use in headlines and in final appeals as, for example:

Buy at Field's.
Come to Detroit.
Don't take a trip with a corn.
Start your Ford from the seat.
Don't accept substitutes.
Mail coupon to-day.

The direct suggestion, command, or appeal for action has good psychological backing. Such an appeal as, ''Mail coupon to-day,'' may sometimes be made more effective if, instead of this direct command, an incentive is offered as, ''This coupon if mailed *to-day* starts you off with 1,000 votes.''

The interrogatory style is used largely to leave the reader to introspection and self-analysis. It is frequently used in the headlines as, for example:

Can you answer in 40 seconds?
What is human efficiency?
How old are your eyes?

Its directness of appeal in copy itself is well illustrated in the introduction to the following advertisement for subscription agents:

HOW DO YOU SPEND YOUR OFF-TIME HOURS?

If you work in an office, store, or factory—you have some idle moments during the day or after working hours, but—What do you do with them? Do you use them to broaden your circle of friends, increase your business knowledge, and add to your income—would you like to know of a pleasant, easy way in which you can turn a few of those idle hours into cash?

The exclamatory style is abrupt and emphatic. It lacks friendliness and, consequently, should be used with caution and sparingly. Honor copy is strong in exclamatory statements. This exclamatory style may be used in headlines, in quotations, or direct to attract attention through an appeal to personal interest or experience as, for example:

Be popular!
Don't worry about the high cost of living!
The 12th of the month and no trial balance!

In practice many exclamatory headlines are not punctuated by the exclamation point. In fact, good editing does not sanction the punctuation of headlines, unless they constitute an actual quotation.

The humorous, allegoric, poetic, and sentimental styles are fraught with considerable danger. Any touch of lightness tends to destroy confidence and respect. Spending money is serious business, and nothing is so winning and convincing in a serious affair as absolute sincerity. These various forms and styles of expression are usually associated with the novice in advertising. There have been many misplaced advertising appropriations on this account. Yet we should not be

too dogmatic. Much breezy, humorous, almost flippant copy has actually sold the goods it was intended to sell. One test may be applied to such copy; namely, would it offend even though the reader did misunderstand the purpose to be funny.

The advertising writer seeking to develop a direct, terse, powerful, epigrammatic style will do well to compare such literary works as those of Ralph Waldo Emerson with those of Lord Macaulay. Lord Macaulay with his well-rounded sentences and flowing, pompous style couldn't have held the job of copy writer in a modern agency two minutes. On the other hand, it is said that when a certain shrewd business man for the first time picked up one of Emerson's works, after reading only a few paragraphs, he stopped to exclaim, "By jove, he would have made a capital copy writer." The advertiser who can crystallize a big idea in a forceful, catchy, epigrammatic sentence possesses a power and style of inestimable value.

STYLE FOR PARTICULAR PARTS OF AN ADVERTISEMENT

The advertisement divides naturally into a number of parts which are of interest to the copy writer. Foremost stand the headlines and the display lines. The first purpose of a strong headline is to command attention. With hundreds of advertisements competing for attention, the copy writer is safe in working on the assumption that he must force or "butt" his advertisement into attention. That, however, is not the whole problem. A salesman might attract attention by screaming into his customer's ears or batting him over the head. That would not necessarily lead to a sale.

The advertiser must secure favorable attention with

enough interest to sustain attention and direct it to the rest of the copy. The headline must arouse curiosity and invite reading the advertisement but not by tricks or force; only by making the reader feel that it is to his own advantage to read farther will it appeal to him vitally. The headline is the door to the advertisement. It must not be so narrow as to seem uninviting, or so wide as to show everything that is inside of the advertisement at one glance. The remaining copy then becomes mere repetition, and there is no incentive to read farther. The headline is a vital part of the copy which follows.

Every class or group must be approached from its self-interest point of view through a few well-chosen human-interest words. This approach is usually direct, although sometimes it is accomplished by pointing out a person's own disadvantage by some startling statement of fact and then showing him how to overcome it.

Effective headlines direct their appeal to the class for whom the proposition is designed in the most effective, personal, and familiar human-interest words understood by that class. Think, for example, of the power of these words describing a fence to the farmer: "Horse high, pig tight, bull strong"; or the following directed to the automobile owners: "Don't throw away worn tires"; or the following directed to the house owner who uses sprinkling hose: "This hose can't kink." In the latter case, the most painstaking description and appeal on "4-ply" or pressure test facts about hose would not have met with that personal sense of relief which the reader would experience on knowing that his kinking troubles and consequent hose breakages can be eliminated.

The writer should consider thoughtfully the psycho-

logical effect of every headline and combination of headlines, because many advertisement readers are simply headline readers. It is easily possible, for example, in fact quite probable, that the effect of featuring the headline:

Adulterated Olive Oil Undermines Health

followed by:

Buy ——— Olive Oil

while it might attract attention would associate the blank brand with adulterated oil. Or consider the effect of the following sentence in the advertisement of a hotel: "Patrons are permitted to ride in the hotel bus at our expense." The unfortunate phrasing imparts a kind of charitable idea or air of patronage which certainly was not desired. "Free Bus to the Hotel" is much more inviting. Therefore, be on the lookout for boomerang effects which might easily result from improper psychological combination, because some words like a two-edged sword cut both ways.

Attention through the headlines is a combination of ideas and typographical arrangement. If possible a headline should contain no more than four words. The human mind and eye usually cannot grasp more in one glance. An eyeful of headline is easy to grasp and more certain of results than a long sentence which requires reading effort. Good illustrations strengthen the attention power of the appeal and may suggest or reinforce the main idea. The latter subjects will be treated in subsequent chapters dealing with typographical display, and are mentioned here simply for the sake of completeness.

The various types of possible styles that can be used in the body of the advertisement have already been considered. Whatever style or combination of styles is used, the writer should never forget the self-interest idea of the reader. The advertisement is written to please the customer, not the client. This fundamental idea, however, is not always easy of defense.

Good copy in the body of an advertisement is imaginative without being visionary. It draws in the reader's mind pictures of profits, health, pleasure, style, power, position. Its strength lies in its picture-creating power, the ability of a few words to start trains of thought in the mind of the reader for whom it is designed. With this dominant purpose all kinds of copy—inspirational, educational, reason why, or institutional—can be energized and vitalized.

Suggestion Versus Reason-Why Copy

The power of suggestion is one of the most marvelous forces at the command of an advertisement writer. Opportunities for helpful use of suggestion exist in most every advertisable situation. The means of using suggestion effectively to build prestige, to suggest use, and to secure the desired action are limited only by the inventive genius of the advertiser.

Often "reason-why" copy is set off against suggestion as though they were two distinct, independent, mutually exclusive types of copy. While the two types of advertising do exist, for best results they are usually found in combination, though there may be more emphasis in one direction or the other. Reason-why copy attempts to convince the intellect by formal proof. Figure 22 illustrates a typical reason-why advertisement in which,

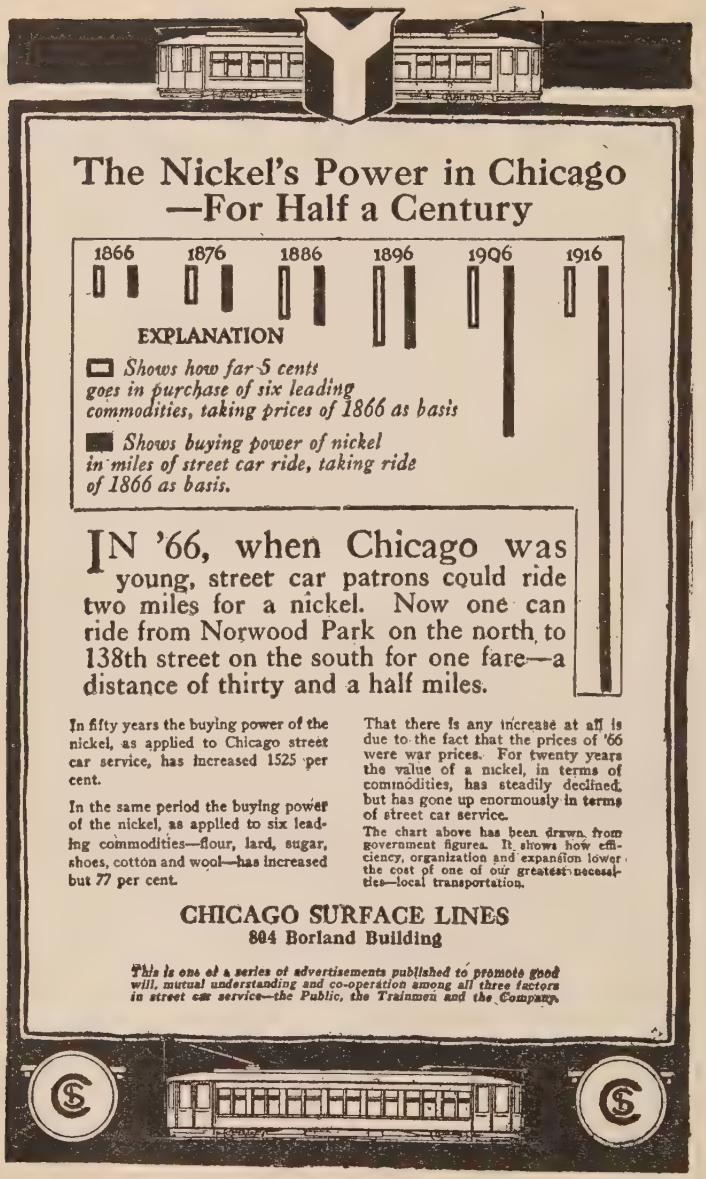

The Nickel's Power in Chicago
—For Half a Century
1866
1876
1886
1896
1906
1916
EXPLANATION
Shows how far 5 cents goes in purchase of six leading commodities, taking prices of 1866 as basis
Shows buying power of nickel in miles of street car ride, taking ride of 1866 as basis.
IN '66, when Chicago was young, street car patrons could ride two miles for a nickel. Now one can ride from Norwood Park on the north to 138th street on the south for one fare—a distance of thirty and a half miles.
In fifty years the buying power of the nickel, as applied to Chicago street car service, has increased 1525 per cent.
In the same period the buying power of the nickel, as applied to six leading commodities—flour, lard, sugar, shoes, cotton and wool—has increased but 77 per cent.
That there is any increase at all is due to the fact that the prices of '66 were war prices. For twenty years the value of a nickel, in terms of commodities, has steadily declined, but has gone up enormously in terms of street car service.
The chart above has been drawn from government figures. It shows how efficiency, organization and expansion lower the cost of one of our greatest necessities—local transportation.
CHICAGO SURFACE LINES
804 Borland Building
This is one of a series of advertisements published to promote good will, mutual understanding and co-operation among all three factors in street car service—the Public, the Trainmen and the Company.

FIG. 22.—A "Reason-Why" Type of Advertisement

by means of facts illustrated in a graphic way, the advertiser is obviously trying to answer any real or potential rate agitation.

Copy that shows new use for old commodities is frequently employed. The advertisement shown in Figure 23 illustrated how a new-use appeal may be backed by means of reason-why copy. Note how a timely incident is used to suggest new use, and just how the suggestion is supported by the reason-why copy.

Some advertisements possess great advertising value not because they are approved by the best advertising experts, but because of their long use and the familiarity of the public with them as a result. The Gold Dust Twins and the Dutch Lady in Baker's Cocoa advertisements are well-known illustrations. They are valuable trade-mark characteristics because of their long use and the powerful influence which repetition has in establishing the value of advertising.

The Steps in the Reader's Mind

The final object of all commercial advertising is a profit through the sale of goods or services. The more that true salesmanship adapted to a peculiar purpose is put into advertising, the more the litter will be taken out of business literature. The advertising-selling process follows a well-recognized psychological formula; that is, attention, interest, desire, action. The successful advertisement carries its reader naturally and inevitably through these successive mental stages and, therefore, the copy writer should test his advertisement from these points of view by a rigid examination:

A New Fuel—Gas at Reduced Rates

ALL gas used in the city of Chicago through any one meter (10-light size or less) is now sold at the following rates:

Thirty cents per month minimum bill, including 350 cubic feet of gas.

Seventy cents per 1,000 for the next 9,650 cubic feet per month.

Sixty-five cents per 1,000 for the next 40,000 cubic feet per month.

Forty cents per 1,000 for all gas in excess of 50,000 cubic feet per month.

Under these reduced rates, gas can be used *to advantage*, as a fuel as well as a light producer, for practically all household, business and industrial purposes. Think what that means.

Gas is Now—Today—an Economical Fuel of Unchanging Price and Uninterrupted Supply

COAL is high and will be high indefinitely. With the Government's war needs having first call upon overtaxed railroad transportation, sufficient supply of coal *at any price* is uncertain.

Gas furnishes concentrated heat under perfect control. Its price is fixed—does not fluctuate. Unfailing supply, always on tap is assured.

Specially designed appliances scientifically adjusted to each particular use of gas, whether for light or fuel, eliminate waste and make gas *efficient* as well as economical for the multitude of purposes suggested here at the right.

Let us show you how to use gas to the best advantage for any of these purposes. 'Phone, call or write.

For Apartments and Residences

Our show rooms contain extensive exhibits of appliances and our salesmen are prepared to give you full information on use of gas for any of the following purposes in the home:

Heating
Radiantfires (Three Styles)
Gas Grates
Gas Logs (Many Sizes)
Portable Room Heaters
Gasteam Radiators (Each a Complete Steam Heating Plant)

Lighting
Floor Lamps
Table Lamps
Shower Lights
Side Brackets
Domes
Semi-Indirect

Water Heaters
Automatics
Tanks

Kitchen
Ranges
Heaters
Garbage Destroyers
Stove Lighters
Toasters

Laundry
Washing Machines
Irons
Clothes Dryers
Laundry Stoves
Ironing Machines

For Business and Industry

Specially designed industrial gas appliances are shown in *operation* at our laboratories, 1229 South State Street. Hotel and Restaurant appliances are at our main salesroom, Adams Street and Michigan Avenue. Expert counsel is at your command on use of gas for the following purposes:

Manufacturing
Forging
Rivet Heating
Annealing
Case Hardening
Tool Hardening
Die Hardening
Soft Metal Melting
Brass Melting
Enameling
Japanning
Core Dryers
Ladle Drying
Brazing
Soldering
Vulcanizing
China Kilns
Glue Pots
Varnish Kettles
Cupola Lighting
Embossing

Steam Boiler Work
Drying
Jacket Kettle Work
Textile Work
Pressing
Seaming
Sterilizing
Plating Plants

Illumination
Gas Arcs
Store Lighting
Office Lighting
Factory Lighting
Shop Lighting
Window Lighting
Outside Lighting

Food Manufacturing
Coffee Roasting
Boiling Caldrons
Smoke Houses
Candy Furnaces
Sterilizers
Hog Singeing
Branding Irons
Pitching
Depitching
Canning
Evaporating Milk

Hotels and Restaurants
Cereal Boilers
Steam Tables
Bar Urns
Broilers
Bake Ovens
Bakers' Fryers
Cake Griddles
Waffle Irons
Melting Butter
Carving Tables
Tea and Coffee Urns
Dish Washers
Egg Boilers
Salamanders
Hot Plates
Oyster Stewers
Ranges
Steam Boilers
Roasters
Toasters
Rice Bakers

The Peoples Gas Light & Coke Company

Peoples Gas Building — Telephone Wabash 6000

FIG. 23.—A New-Use Appeal Backed by "Reason-Why" Copy

Does it command attention? Why?
Does it attract favorable attention? Why? How?
Is the attention sustained? Why?
Does it arouse interest? How?
Is it the most direct self-interest? How do you know?
Does it create desire? Why? How?
What is the basis of desire? Have you a clear purpose?
Does it cause the reader to take the desired action? Why?
Has he any doubt as to how to act? Why?
What plans or devices are provided for making action easy?

No matter what style the analysis proves necessary, the final test of effectiveness of the advertisement is where it accomplishes what it goes after. It must result in desired states of mind or action. This final result depends upon three factors:

1. The psychological preparation of the mind for action.
2. The descriptive directions or mechanical devices, such as coupons, order blanks, etc., provided to make action easy.
3. The style of the copy writer in which these desired purposes and results are conveyed.

The copy writer may well ponder on the classic comparison: When Caesar spoke the people said, "How great is Caesar." But when Demosthenes spoke they said, "Let us go against the Macedonians." Does your copy cause the reader to exclaim, "What a clever advertisement"; or does it make him say, "I want that." Bear in mind that all the reasons for selling the articles

will not interest a prospective buyer half so much as one good reason why *he* should buy.

SELF-TEST QUESTIONS

1. Indicate the relative importance of copy in advertising.
2. What is meant by style in copy?
3. What are the characteristics of effective advertising style?
4. What literary styles may be used in advertising?
5. Enumerate some of the factors which need to be considered in determining the style to fit the situation.
6. How does style enter into the preparation of headlines?
7. Make a list of some forceful "picture-creating" phrases in current advertisements.
8. What is the distinction between "reason-why" and "suggestion" copy?
9. What selling steps should the advertiser consider in preparing copy?
10. What final tests should be applied to the copy of an advertisement?

CHAPTER V

ILLUSTRATIONS AND DISPLAY

All the while that the advertisement writer is evolving his ideas and preparing his copy, he should have in mind a physical picture of how the message is going to be conveyed to his readers. Advertising ideas are given expression by means of language symbols, the two chief kinds of symbols used in advertising being printed words and pictures. In the all-type style of advertising the printed word alone is used, and typographical arrangement is depended upon for display. Most advertisements are combinations of print and pictures. The effective presentation of the message gives rise to the problems in illustration and display.

The purpose of illustration and display is to aid in getting the message read, understood, and acted upon. The first aim is to secure attention, the second is to emphasize the outstanding features, and the third is to secure action. This action may require an immediate response, such as sending in a coupon, or it may aim for subsequent action, as where a person buys sugar by name instead of just sugar. In the latter event, the advertiser will have for one of the objects of his display that the message shall be remembered favorably. Display then serves as an aid to memory.

Psychological Effects of Forms

The moment the advertiser turns from copy itself to its representation he is face to face with the science

of psychology, particularly as it relates to optics and the influence of pictures, forms and colors upon the mind of the individual. The mind experiences a certain feeling tone in forms. Such factors as lines, forms, relations, masses, colors, etc., have a complex bearing upon the interpretation which the page conveys to the reader. A few examples will suffice: Fine lines suggest delicacy of texture or precision; rough, broad lines suggest homeliness; broad, firm lines indicate solidarity. Steel-gray lines suggest hardness and coldness. Red lines are vitalizing. Thus, breadth, quality, intensity, and color of lines tend to convey distinct and definite meaning to the reader.

The directions of lines convey other meanings. The horizontal line from side to side indicates ease and repose, probably because it is easiest to follow. The eye finds it easier to adjust in a horizontal direction from left to right than in a vertical direction from top to bottom. The vertical line suggests dignity, stiffness, or pride. Diagonal lines in an advertisement suggest action. Curves when properly used and displayed indicate ease and grace.

Combinations of lines and inclosed forms likewise tend to typify thoughts and feelings. The square resting upon its base suggests solidarity and firmness. The triangle with its sharp angles and diagonal lines is suggestive of life and action. The rectangle responds somewhat as the horizontal or vertical lines, as the greatest length is horizontal or vertical. A stately, graceful figure or effect is emphasized in appearance by a narrow, high advertisement.

There are other optical effects which the advertiser should consider. A mathematical square does not look square to the eye. Its width appears longer than its

height. Consequently, to construct an optical square it is necessary to make it a trifle higher than wide because the eye tends to see longer in a horizontal direction than in a vertical direction. The optical center in a vertical line is not strictly in the center of the figure, but slightly above the center. Compare, for example, lines A and B in Figure 24; the line A

FIG. 24.—Optical Center Slightly above Mathematical Center
A. Mathematical
B. Optical

is divided strictly in the center, line B slightly above the center.

Rectangular figures are most pleasing to the eye when the sides are approximately in the proportion of 3 to 5. This relation is known as the "golden sector." Books, windows, playing cards, and a variety of practical everyday things look best in approximately this proportion. To the advertiser this knowledge is important for another reason: The optical center of the advertisement is slightly above the center and consequently this optical center is a good position for displaying a strong idea in connection with the advertise-

ment. The difference in effect is strikingly illustrated in Figure 25. However, white space for illustrations often change the effect. In Figure 26 the phrase, "Selz Shoes Are All-Leather Shoes," appears to be at the

FIG. 25.—Pleasing Proportion in Construction of Rectangular Figures
A is constructed on principle of "Golden Sector"; B, not.

optical center, but it is below the mathematical center of the total length of the advertisement. The white space at the top is disregarded in the effect which the body of the copy produces.

The triangle responds to optical laws of its own. The natural tendency of the eye is to follow a triangle from the base toward the apex. A triangular effect in an advertisement, whether from illustration or from typographical arrangement, tends to direct the eye in the direction of the apex. Therefore, if the triangle is used at all, the inverted form is generally prepared because it tends to direct the eye into the advertisement

SELZ
If this announcement makes you careful in buying shoes, causes you to ask questions and permit no evasive answers, it has served its purpose.
All-Leather Shoes
This fall, more than ever before, you will have offered to you shoes—many heretofore having borne a good reputation—which contain cheapening substitutes for leather.
Shoe manufacturers have come to the "fork in the road" and have chosen their course.
One course; the concealment of cheapening substitutes for leather to reduce the manufacturing cost.
The other; make all-leather shoes and let the cost be what it may
Selz Shoes Are All-Leather
—and have been for nearly fifty years.
As a rule, there's more money in it for a dealer to sell shoes containing substitutes for leather—they cost him less—you pay about the same as for all-leather shoes.
The dealer in your community who sells you all-leather shoes is a commercial patriot. He cares more for your personal welfare and satisfaction than he does for his own temporary profit. He is entitled to the respect of any community.
This dealer is not hard to find. He soon gets the reputation of conducting a "quality shop" He deserves the title
These are the shops where you will find Selz shoes.
Selz, Schwab & Co.
30000 Selz dealers in America. 1200 in Chicago and vicinity.

FIG. 26.—The Optical Center of the Body of the Advertisement Not the Same as That of the Entire Length of the Advertisement Because the Space at the Head Does Not Seem to Be a Part of the Body

instead of out of it. When, for example, several lines are used for the display heading, they should usually be arranged with this inverted triangular form, the largest line nearest the top. The pleasingness of this effect is noticeable also on letterheads. The same principle applies to display line at any point in the copy.

Symmetry of the advertisement is another point to aim for. There should be a certain balance between the upper half and the lower half and between the right half and the left half of an advertisement divided by a central axis. The factors used to secure balance in design are mass, depth, and direction. The mind, furthermore, becomes accustomed to certain logical positions. Anything representing great weight should be near the bottom of the page, while masses representing lightness look better near the top. A pile of coal would make an advertisement appear decidedly top-heavy if it were loaded into the top of an advertisement rather than near the bottom, while a piece of fine lace or a light bouquet of flowers would seem more natural in the upper half of the advertisement.

The Focal Point

Every advertisement should, furthermore, be planned with reference to a definite focal point; that is, a place in the advertisement where attention selects to begin. This focal point corresponds somewhat to the bull's-eye of a target. The form of a target with its concentric circular lines naturally focuses attention at the center. In the same manner an advertisement may be so constructed that attention will be focused naturally at a desired point.

This point should be so selected and determined that

the eye will fix upon it mechanically and unconsciously. An advertisement whose layout does not cause the reader or observer to begin at the logical point of eye attack lacks in simplicity, arrangement, and effectiveness. The focal point should command concentration of attention at the place where the writer wants attention to begin, and then the arrangement should provide a progressive series of attention through the advertisement in the logical order desired by the author. If the reader of an advertisement feels like looking into an advertisement at almost any point or at a point not desired by the writer, it violates this principle of eye direction.

Preferred Positions

The same principles of form and focal adjustment extend to preferred positions on the page itself. A full-page advertisement is planned with the idea of typographical unity. Its value consists in more than its multiplied size. There is absence of counter-attraction. The sense of bigness and substantiality created in the mind of the reader tends to predispose him to look upon this proposition as a bigger affair, or as backed by a prosperous company. However, much effective advertising has to be done with less than full-page space, and then it becomes of importance to know the value of different positions. So many special factors have to be taken into consideration that generalization is a dangerous step. An expert advertising man should be consulted and actual experience used as a guide.

Typographical Display

The principles of display must finally be applied to the representation of copy. A good advertiser should know much about the printer's art. He can no

more produce a finished piece of effective copy without some knowledge of the possibilities of the typographical expression than he can write a sentence without a knowledge of the alphabet. The advertisement writer must be able to visualize his copy on paper both for the words he uses and for the psychological effect of their representation. An acquaintance with the possibilities of typographical display is essential to a knowledge of the general technique of powerful copy.

The first object of all typographical display is to attract the attention of the reader. Unless an advertisement, competing perhaps with many other advertisements, is noticed, the effort is lost. Typographical attention is secured by means of size of type, kind of type, borders, marginal spacing, arrows, pointers, contrast, and display lines.

The attention of the reader, however, is only casual and is easily wearied. The typographical effect, together with the thought-motive force of the display, must carry the reader on to other centers of interest and attention.

Thought and arrangement must work in harmony to this end. To make the advertisement effective it must, however, not only be noticed, but also read. The second leading object of typographical art is to make the advertisement legible. Typographically the page may be broken up into short periods of concentration by means of short sentences, brief paragraphs, appropriate subheads, direct quotations, indentations, spacings, boxes, rules, etc. The changing scenery prevents page monotony and the consequent strained attention. The arrangement of all these divisions should be such as to guide the reader from one easy-reading unit into the next. The typographical harmony of an advertisement is easily spoiled by too choppy a division of the copy.

Legibility and agreeableness are largely dependent upon habit. We find it easier to read a page in capitals and lower-case type than in all capitals. It is easier to read Roman type than an odd ornamental type. Whenever the printer uses something out of the ordinary, there is danger that we must study the copy out rather than read it freely and naturally. Short lines are more easily read than long lines. Medium-sized type is more easily read than very large type or very fine type. Condensed type is more suitable for high, narrow advertisements than for wide spaces, and likewise extended type harmonizes better with a wide, short advertisement.

The art of typography can do much to set off attention-getting headlines. Where no illustrations are used, these headlines must flag the reader's attention and lead him by interest and suggestion into the copy. The headline requires mechanical prominence, which is given by larger type, special arrangement, easy-reading type, and plenty of white space. Sometimes color work is used to set off and display the headlines with greater prominence.

Borders

A good border tends to tie the advertisement together and give it an appearance of unity. It thus helps to concentrate attention upon the advertisement itself and to confine the attention to its limits. It serves much the same object as the frame of a picture. Like a good picture frame, it should always be subservient to the advertisement itself. When it attracts more attention than the advertisement, it is in poor taste and defeats its chief purpose in aiding to concentrate attention upon

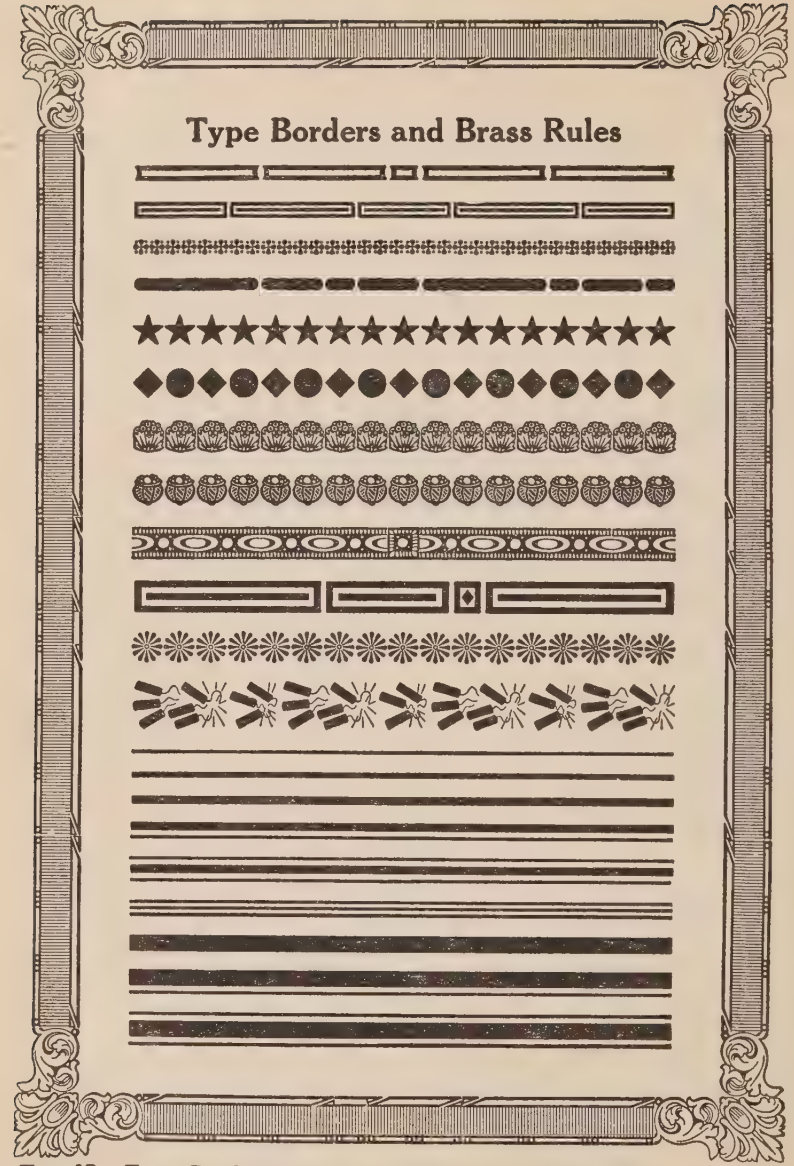


FIG. 27.—Type Borders and Brass Rules—Hundreds of Combinations Are Possible from These Figures

the message of the advertisement iself. Tone and shape harmony are demanded in the border. As a general rule, heavy type requires a thick border and a finer type requires a thinner border. Good taste would be violated if a heavy-faced plain type was bound with a fine, artistic border. Figure 27 shows a number of borders from which hundreds of combinations could be made. Figures 28 to 32 inclusive show various border effects as used in actual advertisements.

It is not necessary that borders should completely inclose the advertisement. Many successful full-page advertisements have no border. An advertisement with no border about it conveys the idea of space. Broken borders may give an air of freedom to an advertisement, but care must be used not to destroy the unity and harmony of the advertisement. Novel border effects may be considered as possibilities in the preparation of advertising. They are often used to create the proper atmosphere for an advertisement. The great danger lies in overdoing ornamental borders just for the sake of an elaborate border.

Thus the whole advertisement must be considered structurally in the light of the message which it conveys if a harmonious typographical picture is to be evolved. The best compositor is not he who can get the greatest number of type faces into a job, but he who can combine simplicity with effective display in creating a pleasing typographical picture.

Illustrations and Pictures

The printed page gives up its message slowly. A picture tells a story at a glance. Picture writing is more of a universal language than printing. It fre-

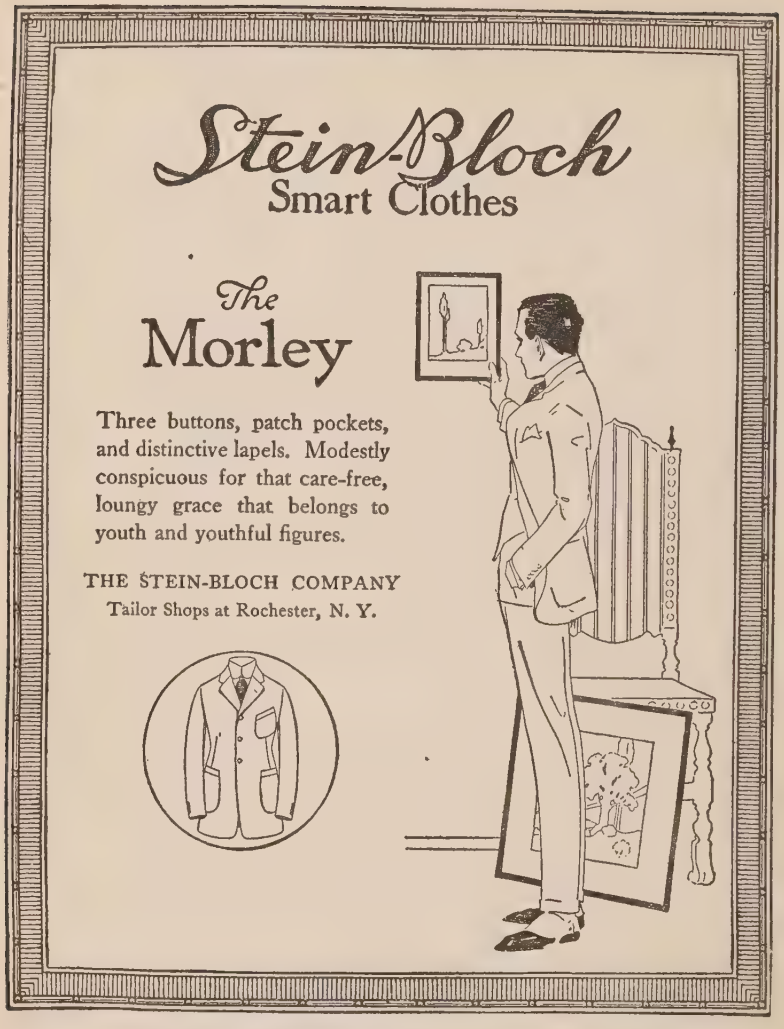

Stein-Bloch
Smart Clothes
The
Morley
Three buttons, patch pockets, and distinctive lapels. Modestly conspicuous for that care-free, loungy grace that belongs to youth and youthful figures.
THE STEIN-BLOCH COMPANY
Tailor Shops at Rochester, N. Y.

FIG. 28.—Ornamental Border to Harmonize with Light-Faced Type and Illustrations

In extending to the Southern Pacific Company, under the terms of the Panama Canal Act, the privilege of retaining the ownership and operation of the Morgan Line,
The
Interstate Commerce Commission
said:
"The efficiency and excellence of the present service over both of these routes appear not to be questioned."
"Rarely does a record before us present an array of witnesses whose testimony so uniformly indorses the character of the service as does this record."
The "MORGAN LINE"
OPERATES STEAMSHIP SERVICE BETWEEN
New York and New Orleans
New York and Galveston
FORMING A PART OF THE
SOUTHERN PACIFIC LINES
Through Louisiana, Texas, New Mexico, Arizona, California, Oregon
SOUTHERN PACIFIC LINES

FIG. 29.—Ornamental Border to Harmonize with Heavy Display Type

quently succeeds in conveying a message where words fail. It arouses more vivid associations. Because of the inherent interest in pictures, the ease with which they are read, and the possibilities which they offer in attractive display, pictures are particularly useful for securing attention.

There are two general types of illustrations used by advertisers: One is the attention-getting picture; the other is the illustration which really elucidates the idea of the copy. The best attention-getting picture is usually a human-interest-action picture. The Dutch Cleanser Girl, the Campbell Kids, the Gold Dust Twins, Velvet Joe, and the Dutch Boy Painter are examples of some humanlike characters of advertising with which most readers are familiar. If possible, the action should relate naturally to the product itself, suggesting, for instance, how to use it, or how to secure it.

The advertiser should beware of irrelevant illustrations. The attitude of mind that where you cannot find anything better, show a good-looking woman or a pretty child is unscientific, however attractive the illustrations themselves may be, and though it be true that, other things being equal, human figures possess a greater attraction power than any other illustrations. If the illustrations could be fitted just as well to almost anything else, look out for them. Ask yourself these questions:

1. Is the advertisement as strong without the picture as with it?
2. Can you afford to pay for the space of the picture as you do for that of the copy and get proportionate returns?
3. Does it aid in getting and holding attention?

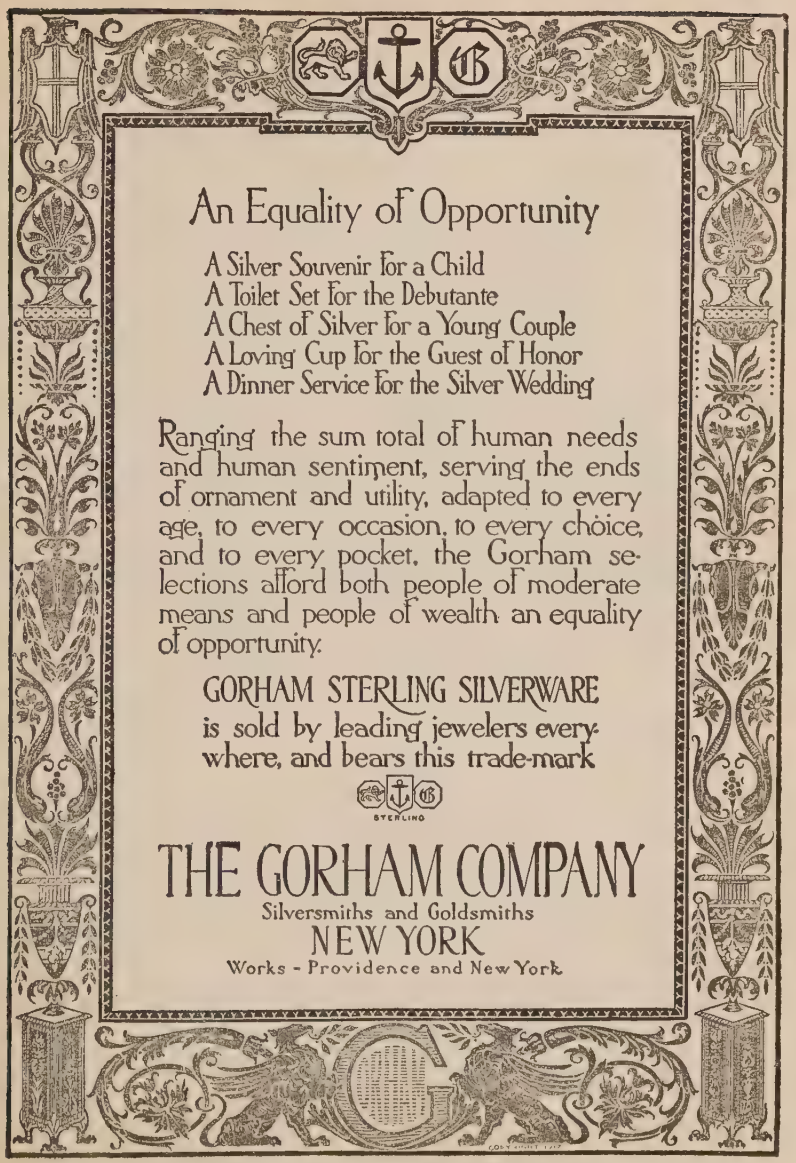

An Equality of Opportunity
A Silver Souvenir For a Child
A Toilet Set For the Debutante
A Chest of Silver For a Young Couple
A Loving Cup For the Guest of Honor
A Dinner Service For the Silver Wedding
Ranging the sum total of human needs and human sentiment, serving the ends of ornament and utility, adapted to every age, to every occasion, to every choice, and to every pocket, the Gorham selections afford both people of moderate means and people of wealth an equality of opportunity.
GORHAM STERLING SILVERWARE
is sold by leading jewelers everywhere, and bears this trade-mark
STERLING
THE GORHAM COMPANY
Silversmiths and Goldsmiths
NEW YORK
Works - Providence and New York

FIG. 30.—Hand-Lettered Copy and Highly Ornamental Border
By special permission of The Gorham Company.

Orinoka

GUARANTEED SUNFAST
DRAPERIES & UPHOLSTERIES

DRAPE your sunniest windows with Orinoka Guaranteed Sunfast fabrics. Select your favorite colors, no matter how delicate. The strongest sun, and even rain, cannot fade them, and they may be washed freely with no effect on their lustrous finish or lovely colorings. *Every color is absolutely guaranteed not to fade.*

To get *genuine sunfast* draperies and upholsteries insist upon the name "ORINOKA." A wide variety of weaves and colors in light, medium and heavy fabrics.

Write for our booklet, "Draping the Home," and name of nearest dealer

ORINOKA MILLS, 141 Clarendon Bldg., New York

FIG. 31.—Artistic Effect Preserved by a Slightly Irregular Line Border instead of a Stiff Straight Line

4. Does it clarify description?
5. Does it reinforce the argument?
6. Does it strengthen the appeal?
7. Is it a picture with advertising in it, or is it advertising with a picture in it?

Graphic Representation of Advertising Facts

The advertiser should be engaged in an endless search after facts that will enable him to get his vital arguments over graphically. He should find illustrations that will strengthen the selling points and fit the advertising campaign. Claims are not enough. It requires something more convincing. Seeing is believing.

The illustration should emphasize and feature the strong selling points in the commodity. If it be a steamer trunk, spotlight the unbreakable metal-protecting corners, the strong reinforced sides, the special lock, and the heavy straps. The wearing qualities of overalls have been emphasized by illustrations showing that they cannot be ripped. A stocking advertiser illustrates the strength of his stocking by a tug of war with the well-known Buster Brown Boy at one end and his dog, Tige, at the other. Perhaps it is use that is to be featured, as the engineer running the train on schedule with a Hamilton watch in his hand. It may be timeliness that is to be represented in the illustration. The more graphically this can be done, the stronger the appeal.

An illustration is often used to show the reader the disadvantage he would be under without the article or service advertised. This may be done by implication in a single illustration or by comparison in a double illustration. The appeal may be by attraction or by scare pictures. A nonskid chain advertiser may repre-

sent the comfort, stability, satisfaction, and control which results from the use of the chains, or he may show the frightful possibilities of a skidding machine on a crowded slippery pavement. The self-starter manufacturer may make his appliance attractive by two pictures: one showing the inconvenience and embarrass-

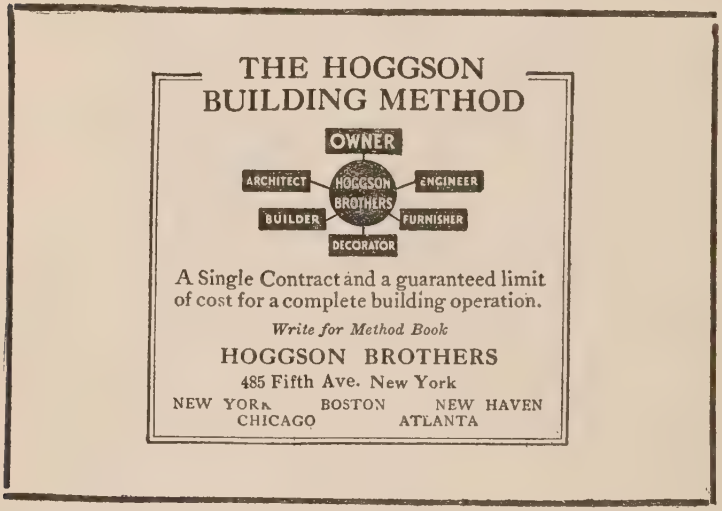


FIG. 32.—A Border Arrangement which Centers Attention on Copy and Emphasizes Display

ment of back-breaking hand-cranking in a muddy road, and one showing the satisfaction which another man receives while starting the engine in the same make of car directly from his seat by simply pressing a button. In like manner the cooling breeze of an electric fan may be contrasted with the sweltering heat in the neighboring office without a fan. The advantages of an education may be represented by two possibilities of achievement at the age of fifty. In all these cases the

self-interest of the reader is appealed to by showing the disadvantage of nonpossession.

But even the more subtle appeal to our senses can be represented graphically by the illustrator who can combine a deep knowledge of the psychology of the different senses with a strong constructive imagination.

Take, for example, the sense of sound. How can the idea of sound be conveyed to the mind graphically? The simple line illustration shown in Figure 33 indicates how a skillful artist represented the sound of the Klaxton Horn. Could words tell the story more vividly? Telephone advertisements have, for example, very vividly suggested the voice from coast to coast. Figures 34, 35, and 36 show graphic reinforcement of ideas.

The musical instruments people have suggested the feeling of music in many of their illustrations. The very attitude of the dog in the familiar Victor trademark, "His Master's Voice," suggests tone aside from the other sensations aroused by that illustration. The charm of music is shown in some of these advertisements by the whole atmosphere of the room and the delicate touch in the awe-inspired faces of the listeners. The power of grand opera music is suggested by the stage setting and the presence of the great singers. Thus, the artist represents to the eye the feeling of the finest music by means of illustrations and a music-prevading atmosphere. Without the great art in this work the music field would not have developed so rapidly in this century.

Such sense faculties as touch, taste, smell, and temperature are often featured in an illustration. The skin-food or soap advertiser features a skin soft and lovely to touch. The face powder advertisement shows

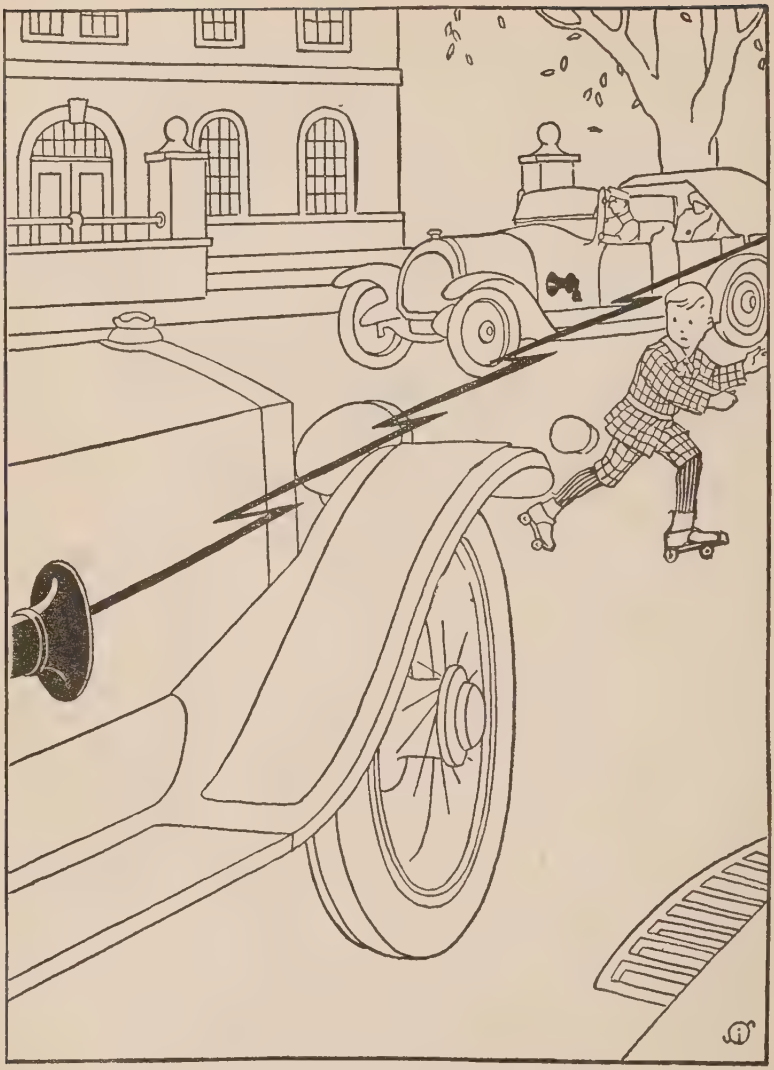


FIG. 33.—Graphic Illustration of Sound

the good feeling of applying the powder with a soft puff. The perfumer and even the tobacco seller feature smell by illustration. The food-and-drink dispenser cannot tell just how his goods taste, but by means of clean, white linen, dainty dishes, the facial expression of the people eating, the color of the golden-yellow shortcake with the juicy red strawberries, or the rich purple juice of the grape with a cluster of delicious grapes on the label of the bottle—by means of all these things in illustration he creates a desire for taste that is irresistible.

The sense of temperature is often used in advertising such things as seasonal clothing, travel, vacation outings, etc. The sense of temperature is appealed to in illustrating the sunny South in winter and the cooling ocean breezes or the snow-covered mountains in summer. The White Mountain Ice Cream Freezer uses, besides an illustration of the freezer, a background of snow-covered mountains, thus suggesting an icy atmosphere as well as a strong, permanent freezer.

The emotional qualities of life, happiness, humor, pathos, etc., are all represented by various kinds of graphic devices and caricatures of human beings. In fact, aside from mechanical facts, which obviously lend themselves easily to graphical illustration, there is scarcely an idea, emotion, sensation, or experience in life which the artist endowed with genius cannot illustrate in a manner to aid in the sale of goods. No advertiser need resort to the irrelevant attention picture no matter how intangible or abstract his appeal may be if he commands the right sort of artistic ability. High-grade commercial art work with real ideas as well as technique has found recognition in the advertising field.

Color Work

The pulling power of many illustrations may be increased by means of color work. Other illustrations require color work if they are to be at all successful. It is said, for example, that a certain mail-order house

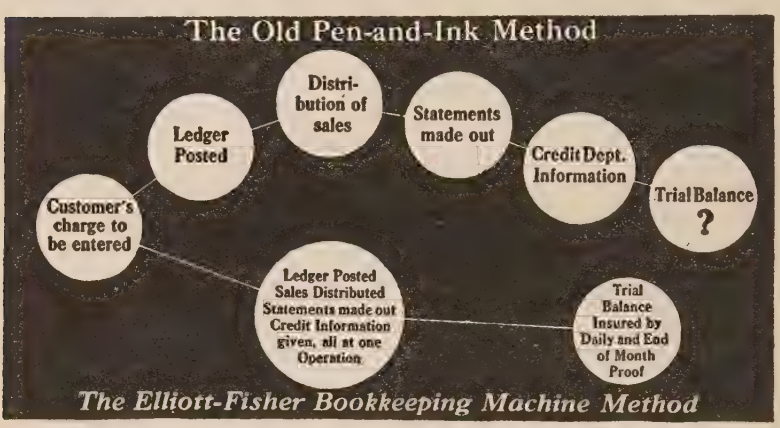

The Old Pen-and-Ink Method
Distribution of sales
Statements made out
Credit Dept. Information
Trial Balance ?
Ledger Posted
Customer's charge to be entered
Ledger Posted Sales Distributed Statements made out Credit Information given, all at one Operation
Trial Balance Insured by Daily and End of Month Proof
The Elliott-Fisher Bookkeeping Machine Method

Fig. 34.—Illustrating How to Save Steps in Bookkeeping

reduced its requests for samples of cloth 80 per cent when it ran colored plates of the goods. The sale of brown shoes increased very noticeably as soon as they were represented in color. Aside from the greater selling power of color illustrations there is, of course, the greater attracting power of a colored illustration.

Color work must be well done if it is to add to the value of advertising literature. The advertiser should be familiar with a few simple laws and principles of color work and should understand the mechanical factors upon which color work is dependent. There are first the principles of contrast and of harmony. Contrast is used chiefly for the purpose of attracting. Harmony

"Excuse me a moment, please, while I answer the telephone."

Answer Your Telephone Promptly

One habit that will do much to help improve the quality of your telephone service is the habit of answering your telephone promptly

Promptness in answering is a courtesy that your telephone caller appreciates—delay may cause him to abandon the call.

In New York City records show that on nearly seven out of every 100 telephone calls there is a delay of more than a minute before the called party answers. This occurs 140,000 times daily, and in 35,000 cases the party calling ***does not wait.***

To help yourself and others to receive a better quality of telephone service, why not make it an invariable rule to ***answer your telephone promptly?***

NEW YORK TELEPHONE COMPANY

FIG. 35.—Graphic Illustration to Reinforce the Appeal—Showing Just How to Do It

tends to hold attention and produce a more agreeable feeling tone.

Some colors are strong and emphatic, while others are weak and occupy a more secondary position. The strong colors are red, yellow, blue, green, white, and black. The most attractive for color printing are red, green, and black. All colors differ in degree of intensity. When they are matched with each other, they should be of the same relative degree of intensity, such as deep blue with deep yellow, rather than deep blue

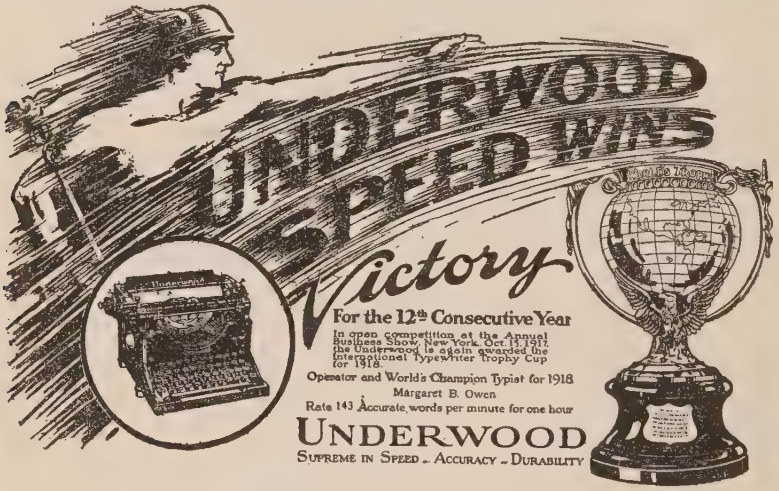

UNDERWOOD
SPEED WINS
Victory
For the 12th Consecutive Year
In open competition at the Annual Business Show, New York, Oct. 11, 1917, the Underwood is again awarded the International Typewriter Trophy Cup for 1918.
Operator and World's Champion Typist for 1918
Margaret B. Owen
Rate 143 Accurate words per minute for one hour
UNDERWOOD
SUPREME IN SPEED - ACCURACY - DURABILITY

FIG. 36.—Graphic Idea of a Speed Contest

with light yellow. Complementary colors, such as red and green or orange and blue, intensify each other and bring out their greatest brilliancy. Colors which do not combine well may be used to better advantage in the same illustration if separated by white or black.

Many colors have come to possess certain definite meanings or mental imagery. Bright red or crimson suggests heat, vitality, love, and passion; dark red or

maroon, richness, pleasurable warmth, solidarity; and light red or pink, daintiness, softness, or coquettishness; yellow typifies light and is a symbol of warmth, happiness, and sunshine. Steel gray suggests the strength and hardness of steel, and gray, of course, is indicative of age and dignity. Blue is used to represent sky, air, and coldness. Many of these colors have assumed a national or racial significance, such as yellow for the oriental, red for the Negro, and green for the sons of Erin. The southern European, such as the Italian, is generally fonder of bright colors than the more northern peoples of Europe. Age and sex modify color preference to some degree, and so do seasons; browns seem more agreeable in the fall of the year and greens in the spring. By a recognition of these facts the advertiser is often in a position to aim at mental harmony as well as page harmony in the selection of colors.

Color Combinations

There are only three primary colors—red, blue, and yellow. Green, brown, purple, and orange are obtained by mixing combinations of these, thus making seven solid colors, from which an endless variety of tints or shades of any color can be made. Solid blue printed over solid red gives practically a black; solid blue printed over a solid yellow gives a dark green; red and blue reduced with a little yellow give a brown; while red and yellow reduced give orange. Purple is 80 per cent blue, 20 per cent red.

Transparent colors are reduced by diluting or by thinning out with water; opaques by mixing Chinese white with water or distemper colors; and zinc or white lead, with oil colors. All greens are made "cold"

by increasing the amount of blue, and are made "warm" by increasing the amount of yellow. These "cold" and "warm" greens are made into tints by reducing with white, and dulled by mixing black. This same process is followed when mixing red and yellow for orange; red, blue, and yellow for browns; or red and blue for purple.

Care should be used when combining different colors; when using two colors, one color should predominate by about two-thirds. When mixing three colors, it is advisable to mix two of the colors for a tint and to have one of the colors predominate. Each color and each tint has a complementary color and tint; for solid colors red and green, purple and yellow, blue and orange. The tints made from these solid colors hold the same relation in proportion.

The chart in Figure 37 gives helpful suggestions in color harmony for any kind of advertising display, whether it be in copy or in window display. Opposite colors on this chart, such as orange and blue, are contrasts. Alternate colors, such as green and yellow, are supplementary and blend well. Adjacent colors clash. The first, fourth, and eighth colors starting at any point, such as purple, yellow, and blue make strong combinations. The first and third, or first, third, and fifth colors, are pleasing in combination. Any other combinations are likely to be unharmonious. The colors in the center of the circle will soften or intensify any of the others, depending upon their degree of intensity.

Striking color effects are secured by means of the half-tone process. The three-color process has red, blue, and yellow plates, or cuts, and all the colors of the rainbow can be obtained by various and subtle tints from each color lapping or printing over another.

The yellow plate is always printed first, the red second, and the blue always last. In two-color work the key plate is printed last. Figure 38 illustrates the operation

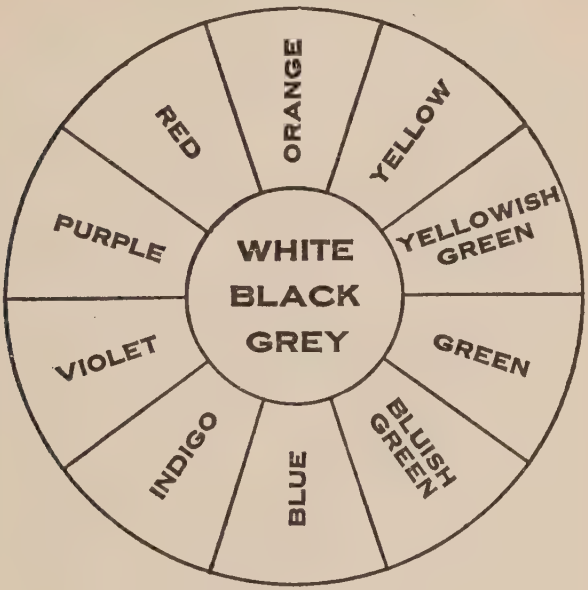


FIG. 37.—Color Guide Chart

of color process work. The description of the printing plate appears in a subsequent chapter.

The advertiser, therefore, should know the language of picture, type, color, and ornament so as to be able to command the best effects in the appearance of his advertisements. They must have balance, emphasis, and unity. Just as simplicity in language is the keynote of good copy, so simplicity is the strength of illustrations and the charm of color. It requires much close study and practical experience to master even to a small degree the principles of effective display. More

than three colors are used for the finer and more expensive color process work.

SELF-TEST QUESTIONS

1. By what means is display secured?
2. Indicate some subtle meanings of lines which the illustrator should consider.
3. How do line directions give meaning to an advertisement?
4. What is meant by the "golden sector"?
5. How are balance and symmetry secured in layouts?
6. What is meant by "the focal point"?
7. Discuss some of the ways in which typography may add to the attention value of an advertisement. To its readability.
8. Give a few principles in regard to the selection of borders.
9. Distinguish between an attention-getting illustration and one which reënforces the idea.
10. What are some tests of good illustrations?
11. Show by an example just what are the possibilities for graphical representation of advertising.
12. What are the chief arguments for color work in advertising?
13. What are the strong colors for advertising purposes?
14. Show how contrast and harmony are used for definite results.
15. Do colors as such have a language? Illustrate.
16. What is meant by the three-color process?

FIG. 38.—Half-tone Three-Color Process

Yellow impression.

CHAPTER VI

LAYOUTS

You have written your advertisement, you have decided upon its size. Next you have to decide upon its appearance, arrangement, and display. You make a rough sketch of the advertisement. This step is known as making the "layout in mass."

The Layout in Mass

This layout is meant for your own purpose and not for that of the compositor. You draw off in the rough the exact size of the advertisement, indicate the catch line, display lines, position for illustrations, text matter, etc., figure the size and style of type you intend to use, and also what style border, if any, would be most effective. Now you have in the rough the exact size of your advertisement, the proportionate size of your border, and the exact position of the display lines. These lines in the rough should be the same length as they will appear in type; also the proportionate width of each line should be indicated. The text or body type should be indicated with light lines. Leave the correct amount of white space between the lines and also for the margin. Figure 39 illustrates a layout in mass.

This rough layout will permit you to see whether or not your plan of arrangement is well balanced and correctly proportioned; and as you have made this first

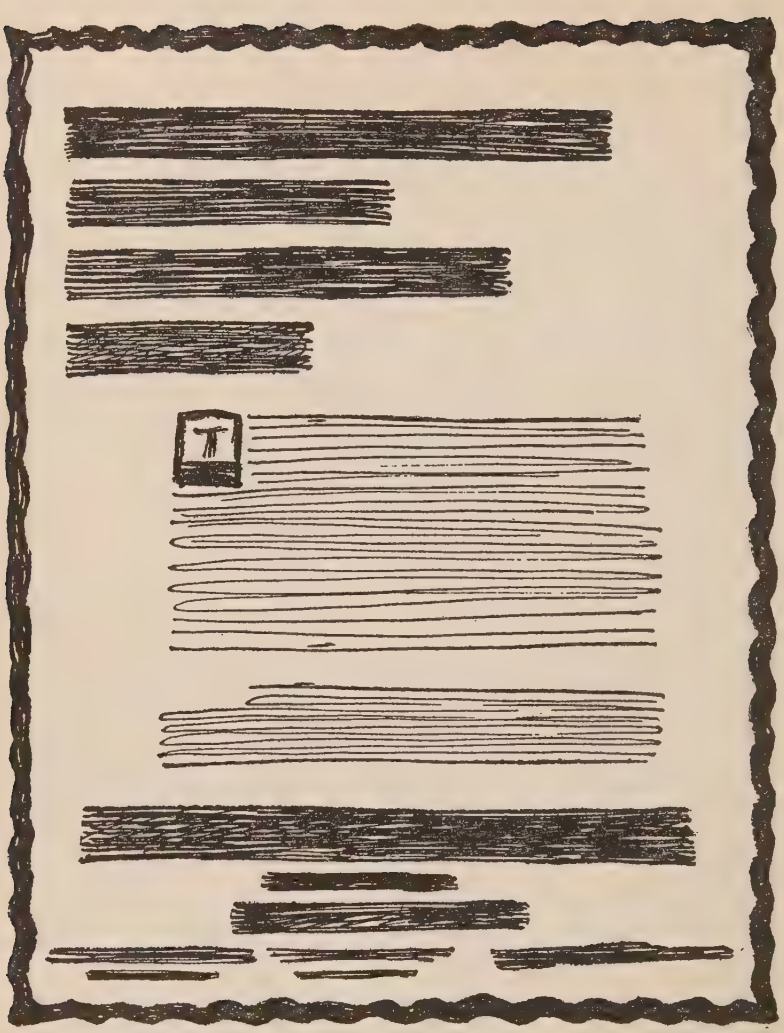


Fig. 39.—Layout in Mass

This shows the method of making a layout in mass in order to ascertain whether your advertisement will look well when set in type. The heavy black lines represent heavy black-face type, and the light lines show the light-body type.

draft in lead pencil, you can erase and fill in just as you choose. When you have this layout to your own liking, it will convey to the artist an intelligent idea of just how the illustration should be drawn. Next comes the layout for the compositor.

The Layout for the Compositor

There are several methods by which to make a layout for the compositor; in fact, most constructors of advertisements develop their own individual methods of layouts for the compositor. For instance, we are showing here an example of a rough layout made by Mr. E. S. Goldstein, advertising manager of the "Fair" at Chicago. This reproduction is greatly reduced from the original, which was the size of a full-page Chicago daily. This sketch is reproduced exactly as Mr. Goldstein made it rapidly with a pencil. The idea of making a layout with a pencil is so that errors may be corrected or alterations made without the necessity of drawing a new layout.

The following is Mr. Goldstein's explanation of his method of making layouts:

In laying out advertisements, I always try to make the plan as simple as possible. My first step is to divide the advertisement into sections, devoting the various spaces to the departments to be advertised. On this general layout I indicate, roughly, where the cuts are to go, and give any general instructions that may be required—the width of column spaces, the indention instructions, the style of border to be used, etc. Then I give each section a letter and a title, giving the copy that is to go into each space the same letter and title. Sometimes the letter of a copy may be forgotten; but if the diagram has the title as well, then the copy can quickly be located in the composing room.

After this layout is made, I take a tracing of each section. This small layout is attached to the copy that goes in the space. On these smaller departmental layouts I give full instructions—how the items are to be arranged, how the prices are to be displayed, type instructions, and all other advice regarding the items and illustrations in this particular space. The Chicago newspapers prefer to have all details on the small layouts. These small layouts are given with the copy, to the individuals who set up the advertisement; and the large layout is used for reference, being usually kept at the composing room foreman's desk.

It is a common fault to overinstruct the composing room—to tell them the size of type to use in every line and in every corner. Some advertising men spend a great deal of time on a detailed layout that is practically an exact reproduction of the finished advertisement, with every indention shown, every initial letter indicated, every box carefully diagramed, and all items lined up with mechanical exactness. I consider this a waste of time. The average compositor knows more about type than the average advertising man; and it is my experience that, by leaving some details to the judgment of the composing room, better results are secured.

I usually have an understanding with the foreman of the composing room of each newspaper, so that our general style is well understood. The foremen follow this style unless otherwise instructed. When a radical change of style is inaugurated, I usually confer, either personally or by letter, with the foreman of each composing room. When any particular advertisement is to be set in a different style, I give special instructions for that particular ad. But in a general way I write upon my layout, "Follow usual style."

UNDERSTANDING WITH COMPOSITOR

Mr. Goldstein's explanation for a layout of a department store advertisement is most excellent. It is simple and clear. It is a good idea where your advertisement

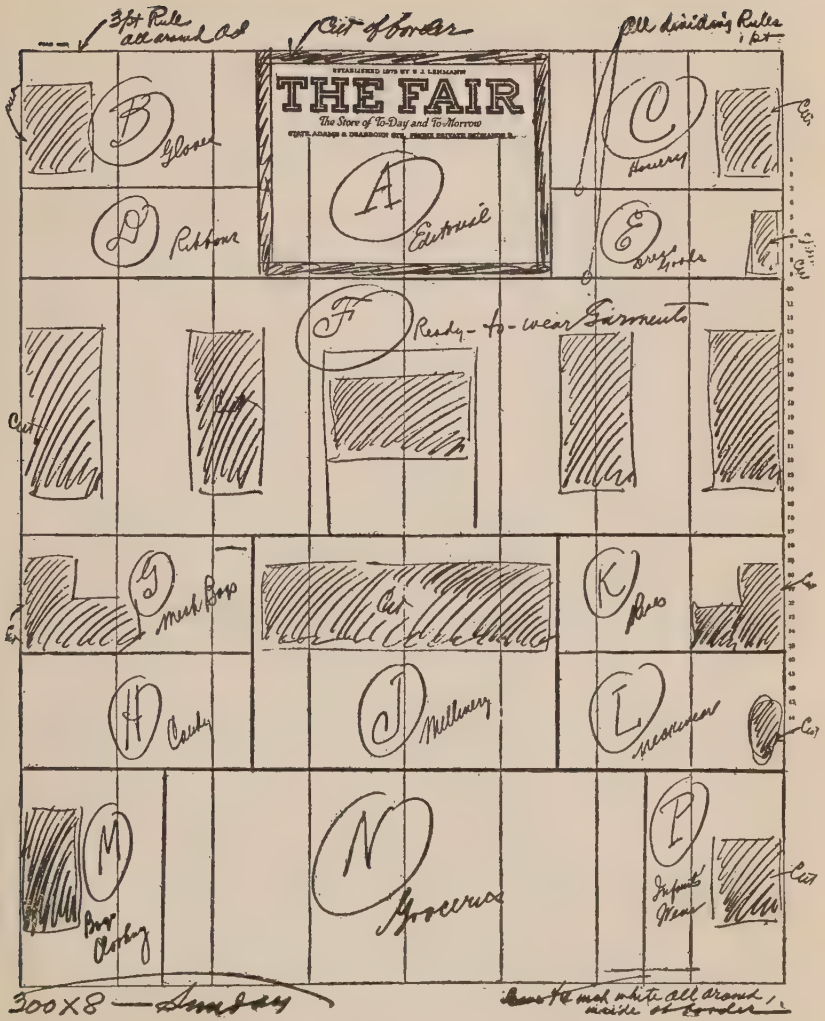


FIG. 40.—Layout for the Compositor

THE CHICAGO SUNDAY TRIBUNE: MARCH 30, 1913. 11

All Styles of Gloves for Easter

First Floor

FULL assortments of correct gloves for men and women at qualities that are above all, dependable and make unexpectedly low prices.

Kayser silk Fownes in the colors that have outstandingly proved their worth as the best for the season; 2-clasp length and 16-button length; the latest groups of smart Kayser gloves are on sale. Short wrists, 1.25 pair. Long wrists, 1.50 to 1.75.

Charles Perrin's well known imported kid gloves are here in every wanted color and style. Perrin's famous kid gloves, 1.00 pair; 12-button length, 1.50 pair.

Silken lengths of Fownes make, 2-clasp, 1.00; 12-button length, 1.50; 16-button length, 2.00.

Silken length double tip silk gloves, 50c and 1.00.

Men's spring weight cape kid gloves—Fownes lines, 1.50; well known Perrin quality—tan shades, 2.00 pair.

Here's chantecler gloves at 80c.

Confirmation & Easter Rib'ns

A great selection of novelty ribbons in all leading styles, polka dots, checked stripes and black and white combinations, 5 to 7 in. wide, 29c to 50c a yard.

41 and 3 inch moire and peau de soie ribbons, pretty weights for hair bows and hat ribbons; shown in all the leading spring shades—special at, yard, 15c

5 and 6 inch all-silk moire taffeta ribbons, very fine quality for hair bows, sashes, etc., yard, 15c

A 4 and 5 inch all-silk moire taffeta ribbon, very popular for hair bows, sashes, etc., yard, 19c

We Do All Ribbon Free of Charge—Fox Floor.

ESTABLISHED 1873 BY B. J. LEMMANN

THE FAIR

The Store of To-Day and To-Morrow

STATE, ADAMS & DEARBORN STS. PHONE PRIVATE EXCHANGE 2

Preparing for the Easter Parade

Easter Sunday yet! And The Fair well represented in the great promenade. To the right and to the left you will see suits from The Fair, hats from The Fair, gloves from The Fair, shoes from The Fair.

Our extensive preparations will unquestionably give us a broader representation than ever before. In our various selections for Easter we have tried to make "exclusiveness" a most important consideration, being convinced that the woman who promenades on Easter will want, above all other things, something "different."

To make our Easter stocks still more attractive, "economy" has not been lost sight of.

NOTICE TO CHARGE CUSTOMERS—Upon request at the Credit Office, third floor, charge purchases made on Monday, Tuesday and Wednesday, March 29th, 30th and 31st, will be entered on April accounts, payable May 1st.

Buy Hosiery Here for Easter

Women's silk lisle-proof stockings, smooth of the reguiar fi grade, all sizes, the educational 27c value at, pair

Women's silk lisle thread stockings, with lisle garter top, black, tan, gray, pink and white, very fine lisle, both feet and leg, 35c

Misses' silk lisle stockings, black, tan, gray, pink and white, very fine lisle, both feet and leg, 35c

Women's fine silk lisle hosiery, with lisle garter top, black, tan, gray, white, fly pink, champagne and blue, 50c

Women's black silk lisle hosiery, with lisle garter top, black, tan, gray, white, fly pink, champagne and blue, 50c

Women's black silk lisle hosiery, medium weight, double lisle garter top, black, tan, gray, white, fly pink, champagne and blue, 50c

Women's fine silk lisle hosiery, with lisle garter top, black, tan, gray, white, fly pink, champagne and blue, 50c

Women's black silk lisle hosiery, medium weight, double lisle garter top, black, tan, gray, white, fly pink, champagne and blue, 50c

Women's black silk lisle hosiery, medium weight, double lisle garter top, black, tan, gray, white, fly pink, champagne and blue, 50c

Women's fine silk lisle hosiery, with lisle garter top, black, tan, gray, white, fly pink, champagne and blue, 50c

Women's black silk lisle hosiery, medium weight, double

is appearing in one city and continuously running in the same paper, to have the foreman of the composing room know the style that you desire and to have this uniform style run through all your copy. However, in case you are making a layout to go to some publication that does not understand the style that you desire, it is best to have the layout made in such a manner that everything pertaining to it is clear and distinct.

WHAT TO SHOW ON THE LAYOUT

On the layout the position of the cuts should be indicated, and the best way to indicate it is by pasting the proofs of the cuts in the layout. The manuscript copy should be numbered and the position of the copy on the layout indicated by the same numbers that are placed on the copy, and the selection of the type face and the size of type to give typographical harmony should not be left to the discretion of the compositor unless you are absolutely sure that the ad-setters are experts and are in a position to give your copy the arrangement and effect that you desire. The sizes and styles of type in which you desire the advertisement to be set can be noted by writing the names and sizes of the particular types desired in the margin and by drawing a line to the position to be occupied.

It is also a good idea where you are using several cuts to number the cuts in the layout and to mark the number of each cut in the space it is to occupy, so that the compositor will make no error. It is best to stamp the number of each cut into the side of the block upon which it is mounted. The constructor of advertising should have a knowledge of the rules of type arrangement and type harmony, as he must be in a position

to plan a "set-up" in an intelligent manner and be able to give instructions to the compositor.

The arrangement of an advertisement should be for the purpose of illuminating and clarifying the reading matter. If the arrangement of an advertisement means a chopping up into a confusion of boxes, curves, triangles, etc., no matter how original the arrangement may be, it will not produce effective publicity. The principal thing in the arrangement is to make the advertisement attractive and easy to read.

SELF-TEST QUESTIONS

1. What is meant by the "layout in mass"? What purpose does it serve?
2. What is the layout for the compositor?
3. What details should go into a layout for the compositor?
4. How are cuts shown on the layout?
5. In what way can the best coöperation be obtained with the compositor?

CHAPTER VII

TYPOGRAPHY FACTS FOR THE ADVERTISER

The advertiser is interested in type because of the work it must do in conveying his message to his readers. He is interested in beautiful effects, to be sure, but primarily his point of view is *effectiveness* rather than *artisticness.*

At least three primary points need to be considered in making type do its work effectively.

1. The selection of an appropriate type face.
2. The adaptation of the size of type to the space.
3. The arrangement of the type for typographical emphasis.

The selection of an appropriate type face is chiefly a question of creating the proper typographical atmosphere in the copy. A fine jewelry advertisement may well take an artistic type face, while an advertisement for a trip hammer or other heavy piece of machinery would require a strong business type face. The law of harmony further requires that illustrations and borders blend with the type used.

The adaptation of type to space requires a knowledge of type sizes and considerable skill in combination. The copy must, above all things, be readable. Too much fine type in a large advertisement is an eye

killer. When the space at hand will not permit the use of large type uniformly all the way through, considerable may be added to the readability of an advertisement by beginning the copy with a larger type (12 point, for example) and gradually reducing to the smaller type (10, 8, and 6 point, for example). It will be easy to read into the advertisement through the larger type, and then interest in the story will help to carry the reader on. Furthermore, the eye gradually adjusts itself to the finer type, so that the reader does not experience the same difficulty that he would if he were led into it directly.

There are many opportunities for typographical emphasis in advertising arrangement. The arrangement of headlines, display lines, paragraphs, indentations, spacings, and special designs is obvious. The use of artistic initials, capitals, bold-face type, italics (capitals, bold face, or lower case), and underscores as forms of typographical emphasis is familiar. They should be used sparingly and only where real emphasis is desired. All emphasis is no emphasis. Underscoring is little recommended in modern typography because better effects can be secured through the use of italics and more particularly the bold-face type.

Standard Measurement of Type Sizes

The type foundries have adopted a uniform standard of measurement which is known as the "Point System," and all type is cast in strict conformity to this standard. The standard of this measurement is one inch and the unit is one point, the inch being divided into 72 points.

All type is measured up and down from edge to edge of the type block by a point, not by width; in other

words, an inch of type space measured by a point contains 72 points. The actual printing face is somewhat smaller to allow for a shoulder. By dividing 72 by the size of any type in points, we find the number of lines of that type which can be set solid in one inch; in other words, 9 lines of 8-point type can be set solid in a single inch, because by dividing 72 by 8 gives 9.

Each size of type is designated according to the fractional relation it bears to the inch in points; for

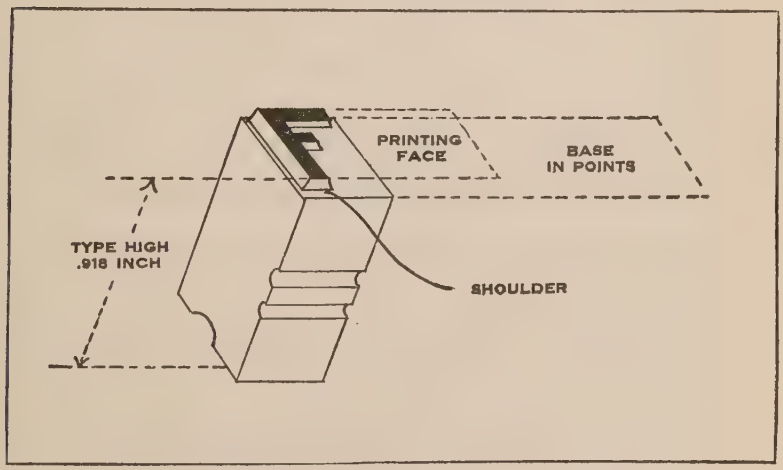


Fig. 42.—Measurement of Type

instance, 6-point type is 6/72 of an inch in depth; 14-point type is 14/72 of an inch in depth, etc. The corresponding sizes of type range practically from 3½ point to 72 point. Comparatively little type larger than 72 point is made of metal. When type is made larger than 72 point, it is generally made of wood and is known as "wood type."

Type sizes have a double nomenclature; that is, they are known both by name and by points. The names

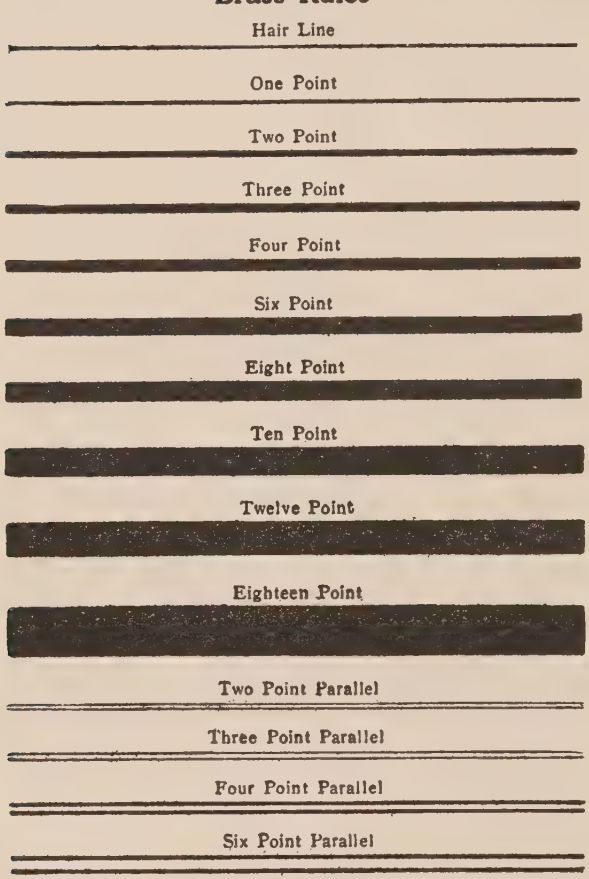


FIG. 43.—Point Measurements Applied to Brass Rules

of the more common sizes with corresponding points are here indicated:

Pearl	5	point
Agate	5½	"
Nonpareil	6	"
Minion	7	"
Brevier	8	"
Bourgeois	9	"
Long primer	10	"
Small pica	11	"
Pica	12	"

All type, cuts, borders, etc., are also standardized as to thickness; that is, the length from base to printing surface. This distance is known as "type-high" and measures .918 of an inch. This uniform thickness insures an absolutely level printing surface. The various type measurements are shown in the illustration, Figure 42. The point system as applied to rules is illustrated in Figure 43.

Line Measurement

On account of the difference in the width of various styles of letters and for other important reasons, the length of a line of type is computed in "ems." An em is the square of any size type. In line measurement the em of pica, that is, 12 point, is used. There are 6 pica ems to the inch.

The reason why the point system cannot be used to indicate the length of the line of type will be obvious from a few illustrations. In making individual letters, type founders consider a certain standard of proportion, but there is no definite rule whereby it can be

explained. They generally use their own ideas of proportion in designing new type faces. For this reason any letter of a certain size may be much wider in one style than in another. For example, the individual letters of the 12-point Caslon are more extended than those of the Globe Gothic, as shown in the following examples:

The United States of America

The United States of America

The difference in the widths of the two styles of letters is at once apparent, but it is even more apparent in the same style of type in "condensed" and "extended" form. In the following illustration the first line is set in 12-point Cheltenham bold condensed and the second is set in 12-point Cheltenham bold extended.

The United States of America

The United States of America

While the width of newspaper columns varies, the standard width is generally what is known as "13 pica ems," which is 2⅛ inches wide. However, as the width in newspaper columns varies, in making cuts it is always best to have the cuts made for the narrow widths; that is, where duplicates are being sent to other papers. The column widths of magazines vary considerably. Some magazines are 16 ems wide; there are others that are 13 ems, 13½ ems, and 15 ems wide. However, 16 ems wide is considered the standard size.

The following table enables one readily to convert inches into ems or vice versa. The question may arise when rate cards are quoted in inches and the printer

talk of ems. A simple rule is: When converting inches to ems, multiply by six, when converting ems to inches divide by six.

NUMBER OF EMS IN A LINE OF TYPE

A line	2	inches	long	contains	12	ems
" "	$2\frac{1}{6}$	"	"	"	13	"
" "	$2\frac{1}{3}$	"	"	"	14	"
" "	$2\frac{1}{2}$	"	"	"	15	"
" "	3	"	"	"	18	"
" "	$3\frac{1}{2}$	"	"	"	21	"
" "	4	"	"	"	24	"
" "	$4\frac{1}{2}$	"	"	"	27	"
" "	$4\frac{5}{6}$	"	"	"	29	"

In the table on page 134 the number of ems to a running inch of type from 5 to 12 points are given for columns from 10 to 30 picas wide.

Spaces

For spacing between words and between the end of one sentence and the beginning of another, pieces of type metal of lead, copper, and brass are used. These metal spaces are of various sizes and are not type high. They range in width from $\frac{1}{2}$ point to 3 ems. They are known as "spaces" and are used to make the lines come out even (justify the lines), so that they can be locked firmly in the forms. The direct spaces are termed "3-em," "4-em," and "5-em" spaces. The 3-em space is one-third the width of an em; the 4-em is one-fourth the width of an em; and the 5-em is one-fifth the width of an em; the em is the square of any size type. Therefore, a 3-em space for 36-point type is twice the width of a 3-em space for 18-point type.

Number of Ems to Running Inch

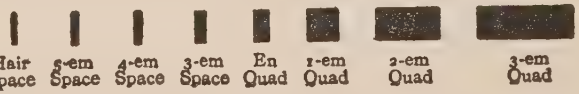
In Columns 10 to 30 Picas Wide

Column Width In Picas	10	11	12	13	14	15	16	17	18	19	20
12-pt. .....Pica	60	66	72	78	84	90	96	102	108	114	120
11-pt. Small Pica	72	78	86	93	100	107	114	121	128	136	143
10-pt. Long Prim.	86	95	104	112	121	129	138	147	155	164	173
9-pt. Bourgeois	107	117	128	139	149	160	171	181	192	203	213
8-pt. ...Brevier	135	148	162	175	189	202	216	229	243	256	270
7-pt. ... Minion	177	194	212	229	247	265	282	300	318	335	353
6-pt. Nonpareil	240	264	288	312	336	360	384	408	432	456	480
5-pt. ..... Pearl	344	380	416	448	484	516	552	588	620	656	692

Column Width In Picas	21	22	23	24	25	26	27	28	29	30
12-pt. ..... Pica	126	132	138	144	150	156	162	168	174	180
11-pt. Small Pica	150	157	164	171	178	185	192	200	207	214
10-pt. Long Primer	181	190	199	207	216	225	233	242	250	259
9-pt. .. Bourgeois	224	235	246	256	267	277	288	299	309	320
8-pt. ..... Brevier	283	297	310	324	337	351	364	378	391	405
7-pt. .....Minion	371	388	406	424	441	459	477	494	512	529
6-pt. ...Nonpareil	504	528	552	576	600	624	648	672	696	720
5-pt. ..... Pearl	724	760	796	828	864	900	932	968	1000	1036

FIG. 44.—Number of Ems to Running Inch

Spaces larger than 3 ems are known as "quads." An en-quad is one-half of an em in width. The following represent different sized spacing and quads:



For spacing between lines of types, strips of metal known as "leads" are used. They vary in thickness from 1 to 3 points. Those most used are 2 point, or 1/36 of an inch in thickness. Above 3 points in thickness one of these metal strips is known as a "slug." When

type is set without the use of these, it is said to be "solid," when with them, it is "leaded." The term "leaded" usually means an opening of two points between type lines; therefore, an 8-point type leaded would occupy the same space as the 10-point type set solid.

Space Measurements

There are 14 agate lines to the inch. The basis for measuring advertising space is what is known as "agate line"; therefore, one inch of advertising space is charged to the advertiser as 14 agate lines, etc. No matter how many lines of reading matter are actually set in a space, it is all computed by the agate measurement, and 14 agate lines make an inch, or one agate line is 1/14 of an inch. The charge is made for the space used and not for the number of actual lines. You may have only 4 lines in an inch of space, 6 lines or 8 lines according to the size type used or the illustration used, but the measurement is made on the basis of 14 agate lines to the inch.

Word Measurement

It requires a keen eye and much experience to tell offhand just how much space a given number of words will occupy when set in a certain size of type. The experienced compositor depends largely upon his own judgment as to how many words he can get into a certain space, or what size type he should use to get certain copy into that space. Figure 45 shows the effect of progressive increase in sizes. The following tables serve as an approximative as to the average number of words in given measurements. These results vary

When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitles them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all

5 Point—58 Words to Square Inch **6 Point—44 Words to Square Inch**

experience hath shown; that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their true right, it is their duty, to throw off such Government, and to provide new guards for their future security. Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great

8 Point—27 Words to Square Inch

Britain is a history of repeated injuries and usurpations having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world. He has refused his Assent to Laws, the most wholesome and necessary for the public good. He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his

10 Point—18 Words to Square Inch

Assent should be obtained; and when so suspended, he has utterly neglected to attend to them. He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to

12 Point—12 Words to Square Inch

tyrants only. He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public Records, for the sole purpose of fatiguing them into compliance with his

14 Point—8 Words to Square Inch

FIG. 45.—Number of Words

slightly with different styles of type and also with length of words.

NUMBER OF WORDS IN A SQUARE INCH

	Leaded	Solid
5 point.....	50	69
6 "	34	47
7 "	27	38
8 "	23	32
9 "	21	28
10 "	16	21
11 "	14	17
12 "	11	14
14 "	..	11
18 "	..	7

NUMBER OF WORDS IN ONE INCH ONE COLUMN WIDE

	Leaded	Solid
6 point.....	87	106
7 "	60	85
8 "	51	72
9 "	47	63
10 "	36	47
11 "	31	38
12 "	25	31

If an advertiser has 2,500 words to set 8 point leaded on a type page 3x5 inches, he may find the number of pages required by a simple calculation. There are 23 words to a square inch or 345 to a page. He would, therefore, require eight pages, allowing a little extra for discrepancies. If he had a given space, he would calculate the size of type which would fill the space, or

FIG. 46.—Illustrating Type Sizes

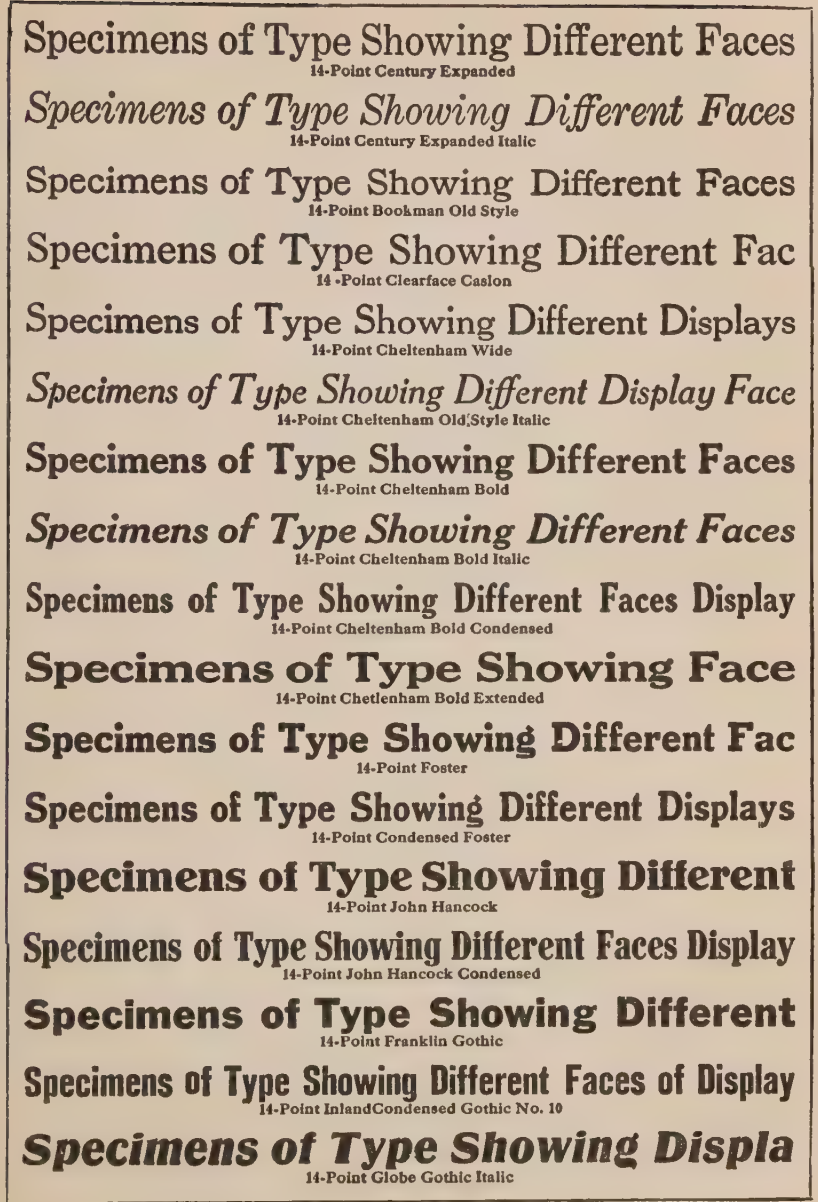

Specimens of Type Showing Different Faces
14-Point Century Expanded
Specimens of Type Showing Different Faces
14-Point Century Expanded Italic
Specimens of Type Showing Different Faces
14-Point Bookman Old Style
Specimens of Type Showing Different Fac
14-Point Clearface Caslon
Specimens of Type Showing Different Displays
14-Point Cheltenham Wide
Specimens of Type Showing Different Display Face
14-Point Cheltenham Old Style Italic
Specimens of Type Showing Different Faces
14-Point Cheltenham Bold
Specimens of Type Showing Different Faces
14-Point Cheltenham Bold Italic
Specimens of Type Showing Different Faces Display
14-Point Cheltenham Bold Condensed
Specimens of Type Showing Face
14-Point Chetlenham Bold Extended
Specimens of Type Showing Different Fac
14-Point Foster
Specimens of Type Showing Different Displays
14-Point Condensed Foster
Specimens of Type Showing Different
14-Point John Hancock
Specimens of Type Showing Different Faces Display
14-Point John Hancock Condensed
Specimens of Type Showing Different
14-Point Franklin Gothic
Specimens of Type Showing Different Faces of Display
14-Point InlandCondensed Gothic No. 10
Specimens of Type Showing Displa
14-Point Globe Gothic Italic

FIG. 47.—Illustrating Type Faces

having the space and type, he could figure the number of words required to fill the space.

Specimens of Type Faces

While all type foundries now cast their type in conformity to the point system of measurement, the number of faces or styles of type they produce is numerous and is constantly increasing. It would be impossible to show all the different faces of type used.

It is our purpose here, Figures 46 and 47, to show only a few faces of type and those that are most constantly used. The specimens given are merely to show the size and style and to give the names. To be able to study thoroughly specimen type faces it would be a good idea to get a specimen type book from some jobbing office or some type foundry.

Methods of Typesetting

The standard methods of setting type are the following:

1. Hand composition.
2. Machine composition.
   a. Linotype.
   b. Monotype.

Hand composition still prevails in the small printing shop, but it is used also on very particular jobs where the nearest possible approach to typographic perfection is desired. The hand compositor is in a position to justify every line by inserting spaces of varying thickness within every word, so as to make the spacing appear equal. For example, the spacing between the words "solid blue" appears less than between the

words "new value." This apparent inequality of spacing, resulting from the equal spacing of machine composition, becomes more apparent in the larger sizes of type.

Linotype work is turned out by a keyboard-operated machine which casts the type a line at a time in a single slug. This composition is used extensively in newspaper and commercial work. Corrections in a line can be made only by resetting the entire line.

The monotype sets each character separately as in hand composition with ordinary foundry type. A keyboard-operated machine first cuts the characters for the different letters into a sort of master sheet, and then the type is cast in another machine. Monotype work is more attractive for certain catalog and book work, but also more expensive than linotype work, due to the double operation of first making the matrix or master key, and then the casting of letters.

SELF-TEST QUESTIONS

1. What is the advertiser's primary interest in typography?
2. What three factors should be considered about typography?
3. How may typographical emphasis be secured?
4. What is meant by the point system? By type high?
5. What is an "em" in line measurement?
6. Distinguish between spaces and quads. How are they used?
7. What is meant by "leaded" copy?
8. If you were charged with 56 lines of space, how many inches would you have?
9. How would you determine approximately the number of words that would be set in 12-point solid in a space 4 x 6 inches?
10. What are the three methods of typesetting? What are the points in favor of each?

CHAPTER VIII

CUTS AND THEIR USE

The various kinds of printing plates are popularly known as "cuts" in the advertising and printing business. The advertiser should possess a working knowledge of cuts—the different kinds of cuts, the purposes for which they are suited, the processes employed in their making, the time required for their preparation, the actual as well as the comparative costs of different kinds of cuts, and other details involved in their use. Such knowledge contributes to both printing efficiency and economy.

Kinds of Cuts

There are at least nine different kinds of printing plates used for advertising purposes. These may again be divided into original cuts and reproductions. Any or all of these cuts may be used in combination in the same printing plate, as, for example, a zinc etching and a half tone. The following table shows the kinds and relations of these cuts:

I. Original.
    1. Zinc etching.
    2. Half tone.
    3. Woodcut.

II. Reproductions.
    4. Electrotype.

5. Steeltype.
6. Lead-molded electrotype.
7. Nickeltype.
8. Stereotype.
9. Aluminumtype.

Besides these basic kinds of printing plates, there are such special processes as lithography, offset, and rotogravure.

The nature of these different kinds of cuts, the possibilities of their use, and some explanation as to the methods of their manufacture are discussed in the paragraphs that follow.

Zinc Etchings

Zinc etchings are also known as "line engravings" or "zincs." They are suitable for any kind of copy in which the object or design to be reproduced is represented by solid lines, dots, or masses of colors. The print from a zinc etching consists of blacks and whites without tones.

The copy for a zinc etching is usually a pen drawing, never a wash drawing or a photograph, unless it be a photograph of a pen drawing. The best copy is made with black India ink on white paper. Red, orange, yellow, dark blue, and dark green lines will photograph just like a black line. Conversely, however, if any of these colors are found in the paper upon which a design appears, the whole sheet will reproduce black and consequently any drawing which appears upon such tinted paper must be redrawn upon white before a zinc etching can be produced. Light blue and a few other lighter colors, except yellow, do not act like white and, therefore, do not interfere with the reproduction processes.

Shaded effects and shapes may be produced in zinc etchings by drawing fine lines and dots close together. The dotted effect is often known as "stippling." These shaded effects must be drawn exactly as they are to appear in print because the zinc is an exact reproduction.

THE BEN DAY PROCESS

One of the features of the engraving business which is very important to the advertiser is the Ben Day process. This consists of the laying of special screens on zinc, copper, or negatives as occasion requires. It is entirely a mechanical process and enables the buyer of engravings to get strikingly beautiful effects without going to the great expense of having the work drawn on the original copy.

These Ben Day screens consist of straight and curved lines of varying degrees of thickness and separation, shaded lines, cloth textures, various kinds of grains, the different half-tone screens, etc. A number of popular Ben Day patterns are shown in Figure 48. By a skillful use of these designs, contrasts may be added to illustrations that would otherwise appear dull and lifeless, and even the effect of body in the illustration may be added by a suitable combination of lines.

These Ben Day screens are made of a gelatinous substance with the varying designs raised upon them. When the tints are laid on the zinc or copper plates, everything but the part on which the Ben Day is desired is covered with a coating to protect it from the ink with which the screen is covered. Inasmuch as the Ben Day is laid on a sensitized plate on which the zinc or half-tone negative has been transferred, the process of manufacturing of zinc and copper etchings is carried on from this point without variation.

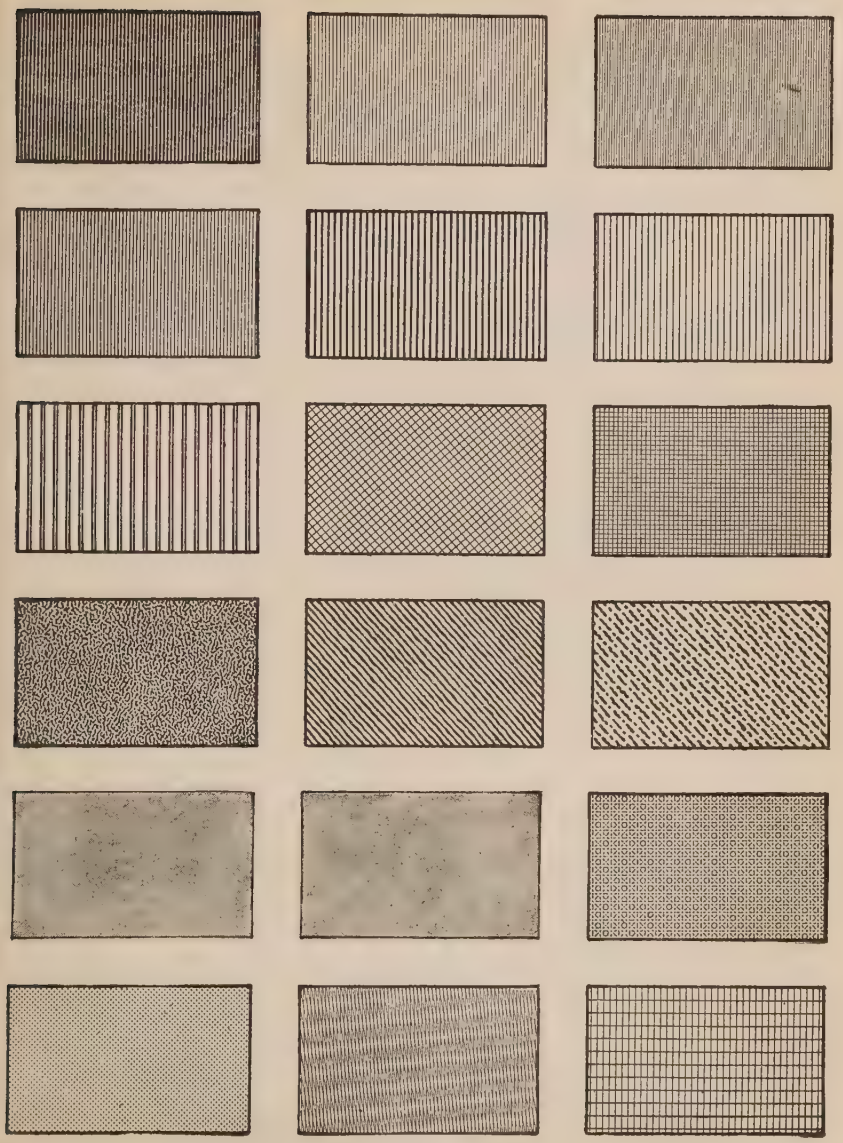


FIG. 48.—Ben Day Patterns

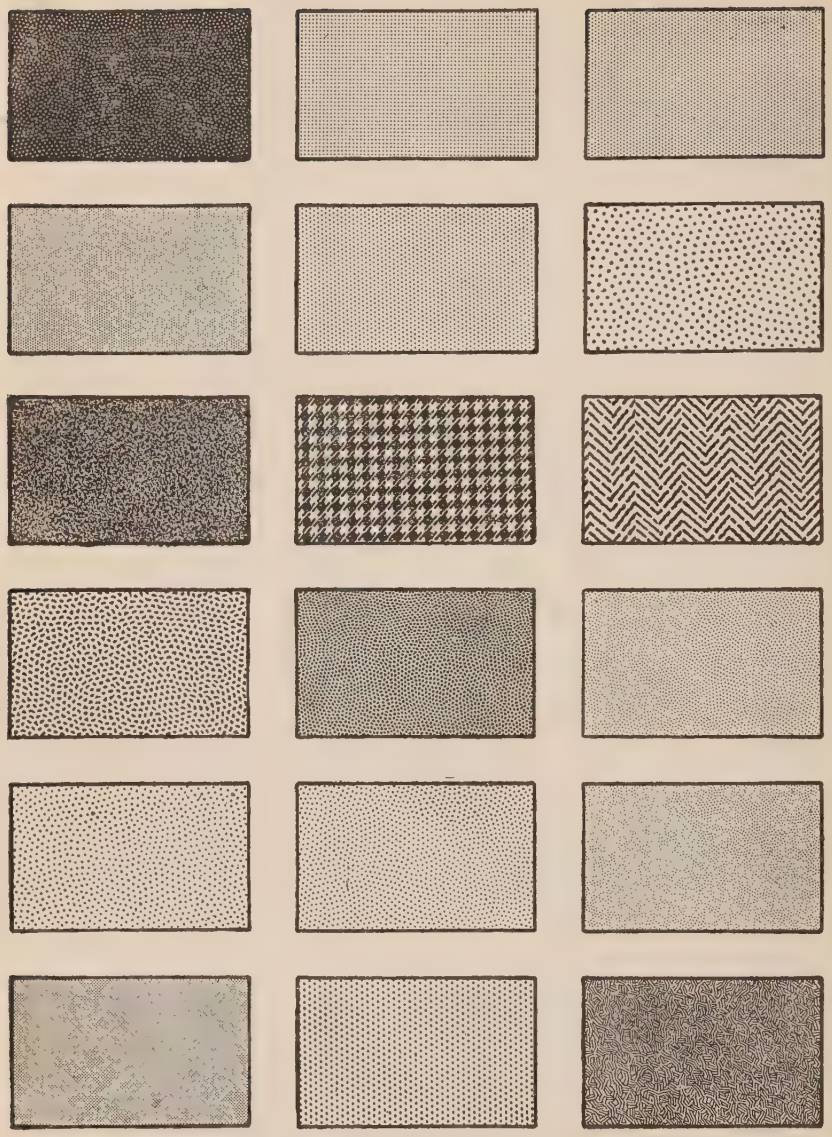


FIG. 48.—Continued

REVERSED ZINCS

It is often desirable for securing distinctive effects to reverse the drawing either as to color or as to position, as for example, making the letters appear white on a black background. Such a plate is known as a "reversed plate." When the position of an object is reversed, the same effect is obtained as when looking into a mirror. Such reversed position plates must be watched carefully so as not to show essential details in the wrong position—for example, a left drive automobile appears right drive.

ZINC COLOR WORK

Color combinations and "tint plates" may be produced effectively by means of zinc etchings where half tones are not required. Attractive designs may be secured through the Ben Day process. Almost any number of colors may be used from two printings up. They are unequaled for printing cover designs in catalogs, booklets, and like work.

PRINTING ZINC ETCHINGS

Zinc etchings can be printed on all kinds of printing paper. However, an etching containing fine details requires a smoother paper than one which is coarse in its design.

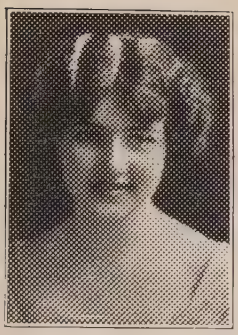
Half Tones

The half tone does not differ essentially from a zinc etching, except that the object is photographed through a screen. This screen consists of a heavy plate of clear

glass carefully and accurately ruled with fine black lines both vertically and horizontally, so as to cross at right angles. These lines are ruled a certain number to the inch. The screens in general use vary from 55 to 175 lines to the inch, though some very fine half tones have been produced by means of a screen numbering 400 lines. Such fine cuts can be used only for the finest grade of paper, and they must be run off the press very slowly.

This screen is placed inside the camera in front of the plate, so that the negative is exposed to the copy through the screen. The copy is photographed in dots, and in dots and cross lines, according to the lines, shades, and dark portions of the copy. The negative of the original copy is not shown in its entirety, but as numerous dots which in the finished plate constitute the printing surface. Every gradation of color, except plain white and solid black, is faithfully rendered. The light gray portions will be represented by small dots widely spaced and the darker colors by larger dots closer together (shadow dots). The white of the copy appears a light gray in the half tone, and the black of the copy appears an almost solid black gray. The devices for securing either pure white or solid black in a half tone will be explained shortly.

Half tones may be made by photographing objects directly where they are sufficiently flat to be focused sharply by the camera, or from drawings (pen, pencil, crayon, or charcoal), photographs, wash drawings, and paintings in which the colors photograph. Good half tones can often be produced from unretouched photographs. The engraver cannot, however, put into the photograph more than is in it and usually loses a little by softer contrasts and loss of finer details. Most com-



55

65

85

100

110

120

133

150

175

Fig. 49.—Half-Tone Reproductions in Screens from 55 to 175

FIG. 50.—Wash Drawing Picture of Administration Building, LaSalle Extension University, Made from the Architect's Drawings

mercial photographs can be improved by retouching. The retoucher can correct faulty lighting, remove distracting parts of the picture, and emphasize important details which the camera may fail to bring out. He can often represent more true to fact the object which is to be represented.

The screens in general use are the 55, 65, 85, 100, 110, 120, 133, 150, and 175. (See Figure 49.) The fineness of the screen used is determined by the grade of paper on which the half tones are to be printed. Average newspaper stock is the coarsest upon which half tones can be used to advantage, 55 and 65 being the most practicable. For publications printed on a stock a little better than newspaper (principally weeklies) an 85-line half tone can be used. On the highly enameled stock which is used in high-grade catalogs, circulars, etc., the finer screens—120, 133, 150—are used to best advantage. A proper balance between paper stock and half tones should always be maintained. Wherever unfinished paper acts as a blotter, soaking up the ink and causing it to run or blur, it precludes the use of a fine screen. On the other hand, ink does not run on enameled stock, but dries where placed; this makes it possible to bring the dots or minute printing surfaces from which the ink is transferred to the paper very close together and give a much more finished and accurate reproduction.

Wash drawings are used where a photographic effect is desired with objects which cannot be photographed satisfactorily. Diluted India ink or water color is used. Wash drawings are often made from sketches, or blue prints of buildings before their construction. (See Figure 50.) Bird's-eye views of a group of buildings where they cannot actually be taken from a high advan-

tage point are often produced by means of a number of photographs of the buildings to be represented taken from various points and then properly combined by the artist. Sometimes it is easier even to make a wash drawing of an object than it is to make a satisfactory retouched photograph.

How Cuts Are Made

Zincs and half tones are made by the photo-engraving process, which is fundamentally photographic and embraces to a considerable extent chemistry and physics. A brief description of the essential steps in the manufacture of these plates follows for both zincs and half tones.

The process for zinc is as follows: The drawing or other copy is fastened to a board, which is placed before a camera. The camera sits in a long frame, so that it can be moved forward or backward in the frame in order to get an enlargement or reduction of the copy. The camera and the board holding the copy are in the same frame, so that jars or vibrations cannot affect the clearness of the negative by changing their relative positions. The operator can tell when the camera is in the proper position necessary to obtain a negative of correct size by simply measuring the image of the copy which appears on the ground glass of the camera.

Next, very powerful electric lights are thrown on the copy, in order to insure a clear, strong negative. After the negative has been developed in the dark-room, the film, which has been especially prepared by coating it with a solution of collodion and rubber to make it tough, is "stripped" from the glass and carefully placed

in a reverse (other side out) position on another glass. It is then allowed to dry.

The zinc plate upon which the etching is to be made has a perfectly smooth, polished surface. This surface is thinly covered with a highly sensitized coating. The zinc is placed, with a sensitized side up, in a strong frame of special construction. Next, the glass plate holding the film is placed in the frame on the zinc. The film side of the glass is placed next to the zinc, otherwise an imperfect print would result. The glass and the zinc plate are now clamped closely together in the frame and exposed to the intense light of an electric arc. The light acts upon the sensitized plate only in such places as are directly beneath the translucent parts of the film. This action of the light causes the exposed parts of the sensitized coating to develop and adhere tightly to the zinc, but does not actually print an image, as is commonly supposed.

The zinc is then taken from the frame and carefully inked, by means of a soft roller which spreads a thin, even coat. Next the zinc is "developed" in water; that is, the plate is washed. This washing removes the ink and coating from all parts of the zinc where the sensitized coating has not been acted upon by the light while in the frame. As already explained, the parts of the sensitized coating which were exposed to the light adhere firmly to the zinc. The water does not wash the ink from this coating so that a perfect print of the design to be etched is now on the zinc. This design is, of course, in a reverse position from that it will be when appearing in print.

After washing, the plate is dried and then dusted with "dragon's blood," a fine red powder which sticks to the ink. The powder is then "burned in"; that is, it

is held over a flame until it melts and glazes over the ink, making all adhere to the plate very closely. The dragon's blood is used for the purpose of protecting the underlying zinc from the action of the acid in etching. To protect the back of the zinc plate it is coated with asphaltum varnish.

The plate, now ready for etching, is placed in a shallow tank containing a solution of nitric acid. A mechanical device rocks the tank so that the solution runs from one end to the other over the plate and eats away the zinc in all places where it is exposed between the lines. It does not eat away the lines because they are protected by the dragon's blood.

The plate is not allowed to remain in the acid solution until it has been etched to its final depth, for the reason that as soon as the acid begins to eat away the zinc from between the lines, it also begins to eat under the edges of the lines. Therefore, if nothing were done to prevent this, the light lines would soon be eaten away and other lines would be so weakened that they would break off or crumble when put under pressure in a printing press. To avoid this result a zinc is given four "bites"; or, in other words, it is etched four times. After the first bite it is taken from the acid and dusted again with dragon's blood, which is applied with a brush. The plate is then replaced in the acid for the second bite; the lines now being protected by the second application of powder, the acid eats downward. Just as soon as it begins eating under the lines, the former operation is repeated until the four bites have been given.

The plate is then thoroughly cleaned in order to remove the acid, after which it goes to the "routing machine," which "routs," or removes all the super-

fluous metal from the sides of the cut and from between lines that are far apart, so that such parts will not make an impression in printing. After this the zinc is mounted on a base of wood or metal which makes it type high.

It will be seen that a certain amount of skilled labor is required to make a good zinc etching and, like the labor required for a production of anything else, renders reduction below a certain price impossible. Therefore, when an advertiser pays less for his cuts than is consistent with good workmanship, he will most certainly get poor plates. As it is much easier to etch a zinc shallow than of a proper depth, cheap zincs are often far too shallow for printing purposes. Or when etched by inefficient workmen the fine lines may be etched entirely away and others eaten under and weakened, as already explained.

The engraving process for half tones differs slightly from that for zinc etchings. After the negative has been developed in the dark-room it is treated in the same manner as a negative for a zinc etching—dried, stripped, reversed, remounted, etc. It is then clamped in the frame on a sensitized plate, either zinc or copper. Zinc is used for very coarse screen half tones, as it costs less and is easier to etch. A fine grade of copperplate is used for fine half tones.

When the zinc or copperplate is taken from the frame it is not inked, as in making a zinc etching, because the sensitized coating offers a sufficient protection against the action of the acid in all places where it has been exposed to the light while in the frame. However, after the other parts of the plate have been cleaned with alcohol, it is held over a flame and "burned in." This gives all parts not to be etched a hard, enamel-

like surface, which effectually resists the acid. The back is coated with asphaltum varnish.

The plate is then placed in the etching solution. For copperplates, this is a solution of iron. The copperplate is given only one etching in the solution and not four, as are the zinc etchings. After it has been given this one "bite," it is said to be a "flat half tone." The poor half tones used by some advertisers who imagine that they are gettings cuts at a very low cost are, in some instances, merely flat half tones, and not finished cuts, by any means. The expensive part of the process is yet to be executed, and the part requiring the greatest art and skill—the part which really gives the cut a printing value.

Special Service on Half Tones

The best half tones require a considerable amount of special attention and hand work beyond the simple treatment in the etching solution. The half tones at this stage are more or less flat. The sharp contrast of any copy in which the high-lights are represented by pure white and the darker spots by black may be restored in the half tone by special "staging" operations in the acid bath by means of which certain parts of the plate receive extra treatment to bring out the effect desired. In other cases this is accomplished by means of "tooling." By this process the light gray portions of a half tone are cut out of the plate, thus producing the high-lights white. This work is done by hand with fine steel engravers' instruments, the engraver looking through a magnifying glass and working with great skill and care. The darker black portions may be burnished so that they will appear solid black.

The advertiser should understand the different styles in which half tones are finished so as to be able to specify the style best suited for a given purpose. The chief styles, illustrated in Figure 51, are as follows:

(1) *Square Finished.*—The design has a screen running all around it. The cut may be in square, oval, or circle shape.

(2) *The Lined Half Tone.*—Any of the foregoing shapes are edged by a fine black line. Such inclosed half tones wear longer and usually print better, especially where the background is printed in high-lights.

(3) *Vignetted Half Tone.*—The plate is so etched that the printed impression gradually fades away along the edges, leaving no distinct outline.

(4) *The Outlined Half Tone.*—The background or screen is entirely cut away from the design so that only the illustration prints.

Unless otherwise specified the "square finish" style is furnished. There is an extra charge for the other finishes.

Woodcuts

Woodcuts are to a large extent hand made, although for producing curved lines, waved tints, and graduation lines a running machine is now used. The value of woodcuts lies in the fact that all details of an illustration can be brought out clearly, and also in the fact that they can be printed on any quality of paper, thereby permitting the cheaper and lighter qualities of paper to be used. Catalog houses who get out big issues of catalogs are using woodcuts for almost all departments except fashions. This permits them to use a light paper, making a saving both in stock and postage, and also at

the same time allows them to illustrate their merchandise with perfect clearness even in the very smallest cuts. Figure 52 shows an illustration in line, half-tone, and woodcut effect.

Electrotyping

The purpose of an electrotype is to reproduce type pages, such as catalogs or advertising plates for printing purposes, or to make duplicates from half tones and zinc etchings. It is impracticable to print large runs directly from type or zincs, because the metal is too soft to stand the wear. Electrotypes, however, as a rule, will stand a run of at least one hundred thousand impressions. The advertiser should always consult with his printer as to whether electrotyping or "plating" is required for a job.

The first preparation for an electro is the moulding of the type form or original pattern in a mineral wax, casted on a flat metal plate. The mould is then placed in a machine known as the "Black Leader," where it is polished with graphite to a metallic surface, after which it is placed in a tank consisting of water, blue vitriol, and sulphuric acid, and charged with electricity (known as the "battery"). In this tank are placed large annodes of copper which by the currents of electricity and acids cause the copper to deposit on the wax mould or casing, forming the electric shell. The time required is from three to ten hours, according to the thickness of the shell desired.

The shell is then removed from the casing with boiling water and washed with muriatic acid, after which strips of tin-foil are placed on the back. It is then put into a casting pan and placed over the metal pot, where the

tin-foil is melted, backing up the entire shell. Hot metal is then poured into the pan, thus forming the plate in a rough stage. The plate then goes to the finishing department, where it is routed and shaved down to the proper gauge and the printing surface properly leveled. It is also polished and either prepared for a patent block or mounted on a wood base.

Electrotypes are mounted in three different styles, which are:

1. On wood.
2. On metal.
3. On patent bases.

Wood is generally used and is satisfactory for most purposes. For close-register color work, and where great strength is required, a metal or patent base will sometimes give better satisfaction than wood. These bases are more expensive than wood.

In cases where the original half-tone illustrations are desired in the plate, they are backed up with metal to the thickness of the electro and patched in and soldered. The time required for making electros is from five to fourteen hours.

Electrotypes are used when it is desired to duplicate cuts many times. For example, you can supply jobbers, retail merchants, or other representatives with electrotypes where the great number required makes the use of half tones out of the question on account of the great cost. Or you may desire to supply a great many publications with cuts. In these events you have your one original half-tone pattern electrotyped. Ads set by ad-setters must be electrotyped for the reason that the type cannot be sent away. Electrotypes of zinc etchings and woodcuts are very nearly as good as the

originals in printing quality, besides being more durable. Whenever possible electrotypes should be made of originals, because an electro of an electro is not as distinct. Therefore, the original or master plate should always be used.

Steeltypes

Steeltypes are similar to electros, only a deposit of steel is first made on the face of the mould, thus making the printing surface hard and insuring greater wearing qualities and sharpness. They are superior to electrotypes in every respect, especially on half-tone work, because the dot in the steeltype is sharper and more like the original engraving. They are also stronger, and color inks have no effect against them as against electrotypes.

Lead-Molded Electrotypes

Lead-molded electrotypes are made by forcing sheet lead against the printing face of an original half tone so that the mold is made in this metal instead of wax. A very sharp, clear impression is obtained in this manner. This requires tremendous pressure, from two hundred to six hundred tons being applied in a very heavy machine of special construction. The electro shell is made by a different process from that employed in making the shell of the ordinary electrotypes. The makers of lead-molded electrotypes claim that this shell is much firmer and harder than those made by the ordinary process and that the printing qualities of such plates equal those of the original half tones. These plates are used extensively for high-grade color work. Lead-molded electrotypes cannot be made of type matter

Square Finish

Oval Finish

Oval Ruled

Vignette

Outline Vignette

Outline

Fig. 51.—Outline Finishes on Half-Tones

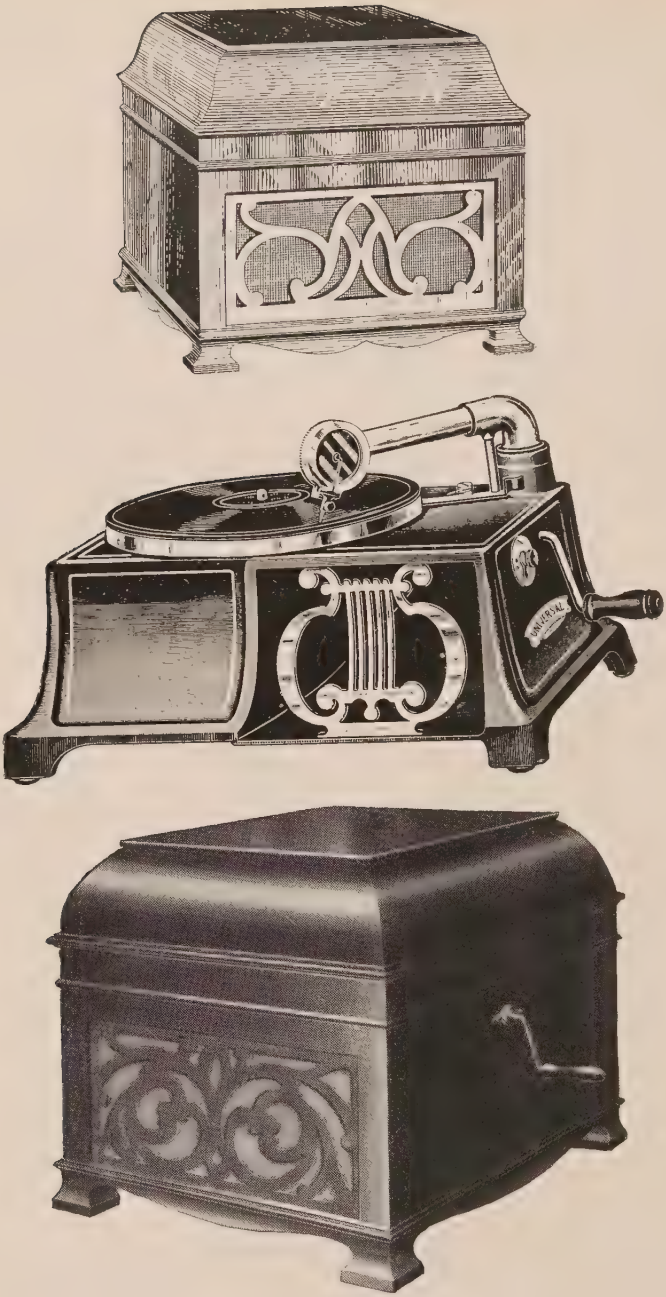


FIG. 52.—Types of Original Cuts

Top, zinc etching; center, wood cut; bottom, half-tone.

for the reason that type metal will not stand the great pressure required in making the lead molds.

Nickeltypes

Nickeltypes are nickel-plated electrotypes. The chief object of nickel-plating is to prevent certain chemical actions that sometimes take place on ordinary electrotypes when used with some colored inks. When these inks come in contact with the copper, they set up a chemical action which even changes the color as the printing goes on. Sometimes also the nickel-plating is added to improve the wearing quality of the plate.

Stereotypes

Stereotypes are made in the following manner: A mold, or impression, is made of the original matter to be stereotyped, in a composition formed of papier-maché. While in a soft, pulpy condition the papier-maché is beaten or rolled upon the type until the impression is obtained. The type is then heated until the mold, or "matrix," is thoroughly dried and baked. After it has been removed from the type, it is filled with molten stereotype metal, which takes the form of the mold. After cooling it is mounted on wood. Ten to fifteen stereotypes can be made from one mold.

Stereotypes are used for printing where fine reproduction is not required, because of their low cost. Stereotypes cannot be made of fine half tones, as they will not reproduce a finer screen than 85-line to advantage. Manufacturers use them to supply jobbers, retail merchants, and others who handle their goods, these latter running them in their newspaper advertising.

Aluminum Types

Aluminum has great acid-resisting properties, and for that reason as well as its hardness is used for certain kinds of types and plates.

Cost of Plating

The cost of making cuts of all sorts is based on printed scales, which may be obtained from photo-engraving or electrotyping concerns. The cost varies according to size, quantity, nature of work, and mounting. The larger the plate the less the cost per square inch.

A different scale prevails for each kind of work. The average cost of a small zinc etching is about 9 cents a square inch. The scale price of a plate 4x5 inches is $1.75. The average cost of half tones is about 18 cents a square inch. The cost of a half tone 4x5 inches is $3.50. The scale price of a 4x5 electrotype is 90 cents. The price for electrotyping book and catalog pages is 2 cents per square inch. The cost of stereotyping is 25 per cent less. All extras are charged for on a specific job or time basis.

A discount is allowed from these prices. If the electrotypers decide to change the prices, they change the discount and not the scale, as the latter would be quite a task, while to change the discount is a simple matter. Further discounts are allowed for quantity prices of the same design.

Lithography

Lithography is a process of reproducing and printing from a flat stone on which a drawing, design, or transfer

has been made. The process is based upon the affinity which oily substances have for each other and their repugnance for water. The drawing or design is made with lithographic crayon or ink upon the porous surface of the stone. The rest of the stone is moistened with water. If then a roller covered with oiled ink is passed over the stone, it will ink only those portions containing the design. Porous metals such as aluminum are being used successfully as a substitute for lithographic stone.

Lithography is adapted to the reproduction of pictures and designs in color and is used in printing calendars, display cards, catalog covers, etc.

The Offset Process

Offset is nothing more or less than lithography with the exception of the method of printing the reproduction. The plates are made on the same principle as lithographic plates, although there are very few offset printers that use exactly the same method. After the plates are made, they are rolled with an oiled ink from which a transfer is pulled on a flat zinc sheet. Lithography or offset is a process of printing from flat surfaces instead of from relief as in half tone, or from sunken designs (intaglio) as in rotogravure.

The transfer is pulled on this flat sheet of zinc, which is grained so as better to hold the transfer. Oil ink is used and so repels water. The rest of the zinc is perfectly clear of any ink or oil. This flat zinc, after being prepared, is screwed upon a steel cylinder, part of the press. This cylinder revolves and offsets its impression upon another cylinder of the identical size, which is covered by a rubber reproduction. Revolving in unison with this rubber blanket cylinder is another cylinder

of identical size. The paper, passing in between this cylinder and the rubber blanket cylinder, receives the reproduction. On account of the rubber being soft, it is possible by this process to print on rough or on coated stock. The press has two troughs, one of ink and one of water. By means of rollers this water and ink is continually being transmitted to the zinc plate and, as heretofore stated, the oil surface repels the water and takes the ink while the water keeps the ink from the clear portion of the plate.

Some of the principal reasons for the use of offset are the beautiful soft appearance of the finished work, producing as it does a water-color effect, and the doing away with enamel paper, uncoated paper being very much stronger and bulking up very much heavier. The process is used extensively in printing the covers of fine catalogs and booklets.

The Rotogravure Process

The rotogravure process is an intaglio process, the printing plate being a copper cylinder—the screen the reverse of the half-tone screen. In other words, while the half-tone screen is mostly transparent, the rotogravure screen is mainly opaque.

First, negatives of the copy are made which are properly retouched. From these negatives, positives are made which are again retouched. These are printed on sensitized carbon paper upon which the screen is already printed. This carbon paper is then squeegeed on the copper cylinder and afterwards etched with acid. The reproductions on the copper cylinder seen through a strong magnifying glass have depressions or cavities of many various depths.

These cavities are filled with ink in the printing process, as explained later. The deeper the cavity, the more intense are the shadows because of the greater quantity of ink that is carried, and the more shallow the cavity, the less ink is carried; consequently the more pronounced are the high-lights. The varying depths of the cavities are the main reasons why so many tones are obtained by the use of this process.

The cylinder is then put upon the press. Each press has two cylinders; thus both sides of the paper can be printed at one operation. The cylinder is placed just above a trough of ink and as it revolves, passes through this ink, the ink covering the surface of the cylinder and naturally filling all the cavities. As the cylinder revolves, and emerges from the ink, there is a knife or doctor which, working back and forth, scrapes the surface of the cylinder clean of ink, leaving the ink only in the cavities.

The paper passes between this copper cylinder and a heavy iron cylinder with a rubber coating. The rubber coated cylinder presses the paper into the cavities, thereby drawing the ink on the surface of the paper.

The reproductions produced by this process look very much like the original photograph.

How to Scale Drawings

Seldom is a drawing, photograph, or other copy for reproduction in exactly the size in which it is to be reproduced for printing. Original drawings are usually several times as large as the finished engravings. Occasionally a copy is to be enlarged. While various sizes of engravings may be made from copy, there are limi-

tations beyond which some of the detail or desired effect will be lost in too much reduction or enlargement.

The advertiser who has a given drawing before him often wishes to know how it scales in height when a certain width is desired or vice versa. The simplest method of determining these dimensions is to follow the plan used in Figure 53. Suppose the original design

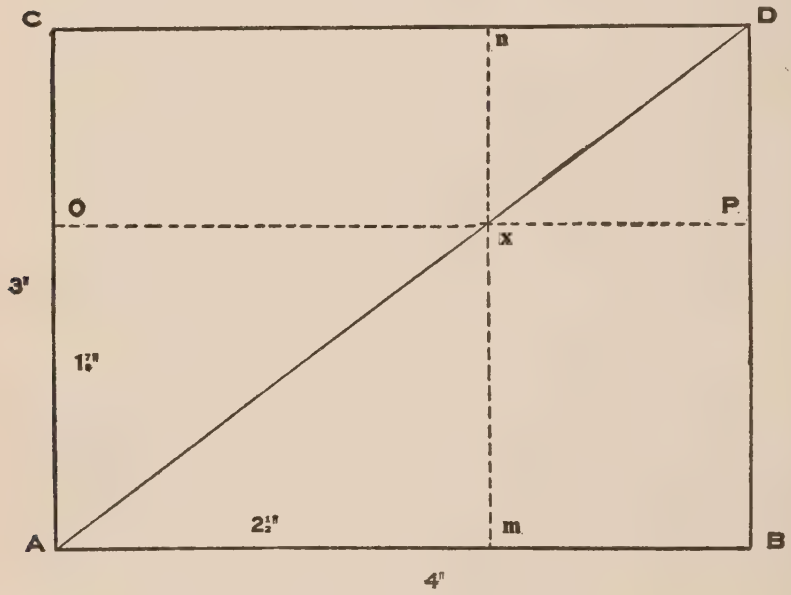


Fig. 53.—Scaling Drawings

A B C D is 3x4 inches. A cut 2½ inches wide is required, and the writer wishes to know how high it will be. He draws a diagonal line A D, then he measures off 2½ inches, A M, on the base, and draws a perpendicular line, M N, to that point. At the intersection of this perpendicular line with the diagonal line at X, he draws a horizontal line, O P, parallel to the base. The figure

A M O X equals the reduced engraving. By measuring the line A O the height is found to be $1\frac{7}{8}$ inches. Mathematicians will recognize at once the proportion:

$$4 : 2\tfrac{1}{2} : : 3 : 1\tfrac{7}{8}$$

If instead of the width being given the height required were given at $1\frac{7}{8}$ inches, it is obvious that the width would be obtained by first laying off the height, $1\frac{7}{8}$ inches along A O, and then constructing the line O P and finally the line M N.

If instead of reducing the copy it were to be enlarged, it would be necessary to construct the larger rectangle in the required size on the diagonal of the smaller rectangle projected sufficiently to embrace the larger rectangle. This method of scaling drawings is a simple convenience in solving the problems for which it is adapted.

SELF-TEST QUESTIONS

1. What are the three kinds of original cuts?
2. For what purposes are zinc etchings used?
3. What is meant by the Ben Day Process?
4. What are half tones?
5. When are wood drawings used in illustrating for advertising purposes?
6. What is meant by: (a) square or oval finished half tones? (b) Lined half tone? (c) Vignette half tone? (d) Outline half tone?
7. For what purpose are electrotypes used?
8. How are prices for cuts figured?
9. What is meant by lithography? Where is it used?
10. Explain how offset and rotogravure are used. What is the essential difference?
11. Do you understand how to scale illustrations for the various sizes desired?

CHAPTER IX

PROOFS

A proof is a piece of paper of whatever size and quality, upon one side of which there has been taken an impression in ink of any printing surface either of type, of cuts, or of both. A proof is "pulled" by forcing the paper against the inked printing surfaces, either by means of a piece of padded hardwood and a mallet, or by the pressure of a printing press. In large composing rooms, proofs are taken on machines designed for that special purpose. Proofs are taken both in black ink and in colored inks.

Kinds of Proofs

Stone proofs are rough proofs pulled from type as it stands on the composing stone, which is a heavy stone with a smooth, perfectly flat surface. This method of making a proof is the simplest and quickest manner of taking a proof and, therefore, the most inexpensive. For this reason publishers and printers submit stone proofs to the advertiser. However, a stone proof of an advertisement containing a half-tone design or illustration is never very satisfactory as it is impossible to make the half tone "show up." Therefore, it is beginning to be customary with ad-setters to submit the advertiser press proofs which show type, borders, and cuts with the greatest clearness. If you are sure your

cuts possess good printing qualities, and you desire a proof merely for the purpose of making ordinary corrections, a stone proof will be found very satisfactory.

Galley proofs are usually pulled on long narrow strips of paper for the reason that they are taken from type held in galleys. A galley is a long, narrow tray of metal or wood, which is used to hold type which has been set in long columns. Galley proofs are used in correcting editorial matter for publications, reading matter for booklets, catalogs, and like publications.

Page proofs are proofs made from type or other matter after it has been arranged in pages. After the corrections indicated on the galley proofs have been made in the type, the latter is removed from the galleys and arranged in page form. Sometimes this arrangement calls for alterations, so that the page proofs must be read to guard against possible errors which are likely to occur in making these alterations.

Press proofs are clear, perfect proofs, which are generally pulled on a good quality of coated or enameled paper. Press proofs are, of course, taken from type, which has been locked up in a chase and placed in a printing press. Press proofs are generally the final proofs taken after the corrections and changes indicated in the stone proofs have been made in the type. Advertising agents, advertising specialists, and ad-setters usually submit press proofs to their patrons for the reason that such proofs show the matter to the best advantage.

Engravers' proofs are press proofs, taken by engravers of zinc etchings, half tones, and other cuts for the purpose of showing the excellence of the work. A Washington hand press is used, as it takes a perfect impression, and in no other manner can so excellent a

proof be obtained. These proofs show up a cut to its best possible advantage, and you should remember that it will never look quite so well when printed in a publication, no matter how fine the stock of such publication may be or how carefully the printing may be executed. Therefore, if you desire to know just how your cuts will appear it is well to have them proved up on the same stock which you are to use.

Color proofs are proofs taken in colored inks of type, or "color plates," intended for use in printing covers of periodicals, booklets, catalogs, for color advertisements on back pages of magazines, trade journals, etc., or for fancy colored inserts, for calendars, brochures, and other advertising matter. The taking of color proofs requires great care, and considerable skill and is, therefore, expensive. For the latter reason engravers do not always furnish color proofs of the color plates made by them. For example, you have an artist make a color drawing exactly as the design is to appear in print. From this drawing the engravers make the color plates. The color plates are then sent to the printer who is to do the job. With the color drawing as a guide, the latter will mix his inks until he has matched exactly the tones of the drawing, and then make the color proofs, which he will submit for your O. K.

Flat proofs are really uncompleted proofs, or proofs of uncompleted plates. A proof of a "flat etched half tone" is a flat proof. Proofs of color plates pulled in one-color ink are generally called "flat proofs." Engravers usually furnish flat proofs of color plates unless color proofs are ordered. When color plates have been made from a drawing in colors, the expense and time required in making color proofs may be saved

by the use of flat proofs to identify such plates, using the drawing as a guide. They are also used as an aid in giving written instructions to the printer when oral instructions cannot be made sufficiently clear.

Silver print proofs are proofs (or rather prints) of designs or illustrations made directly from the negatives thereof. By this means it is a quite simple matter to make a line drawing from a photograph. A silver print is made of the photograph. Then an artist makes a pen drawing directly on the print. This completed, he bleaches the print and—presto!—you have a line drawing. A silver print should not long be exposed to the light as it will gradually fade. However, it may be "fixed" if so desired. The real use of a silver print as a proof is—Suppose you are getting out an advertisement which is to be surrounded by an ornamental border drawn by an artist. The artist has completed the drawing, but you still must have the plate made and mortised, and the type set and fitted into the cut.

Suppose you have but two days in which to get out this work, and the engraver informs you it will take him two days to make the plate, after which you will have to send it to the printer or ad-setter, who also informs you that his work will take him one day. As you have but two days to spare, it looks as though you would be unable to get your plate in time. However, it is simple. Send your design to the engraver and instruct him to go ahead with the plate, sending you a silver print from the negative as soon as the latter is made. This you will probably get the first day. Send this print to the printer or ad-setter, as it shows just how the plate will be—the mortises for the type can be indicated thereon exactly. The type can be set at once so that just as soon as the plate is finished the type

can be set in and you will have your plate on time. If an electro is desired, a good rapid shop will make one in from two to three hours.

How to Correct Proof

It is almost needless to state that the matter of correcting proof is a most important one, for only by giving the most careful attention to this detail is it assured that you will get your advertisements and other forms of composition correctly set and arranged in the manner you so carefully plan. Oftentimes the mere manner in which this work is performed results in the completion of a bad advertisement or a good one, depending entirely upon the proof reader.

In reading proof the reader must "keep his eyes open" in every sense of that expression. It is easy for errors to "get through." Sometimes the most obvious and ridiculous errors will escape the notice of even the most experienced proof reader. Errors seem to have a practice of happening in just those places where you least expect them and at such times as you are most sure that everything is quite correct.

Then, too, it must be remembered that proofs are not read merely for the purpose of making corrections in wrong spelling, punctuation, etc., but also to detect and improve faulty spacing, display, leading, indention, paragraphing, etc. The beginner is prone to imagine that it will look better when in print, or that something is "going to be done" to it. He does not realize that he is the one to "do that something," and is often disappointed in the result. A final proof is the "last call"; if it is not satisfactory in that form, make it so, for that is the way it will appear in print.

To correct proof correctly requires a certain familiarity with the general technicalities of type and composition explained elsewhere in this book. Without this knowledge the reader will not know whether the matter has been properly set or not. He will not know what changes are possible and what changes are not. He may require changes that will cause the compositor to smile, or express the opposite emotion, as the case may be.

It is also required of a proof reader that he have a knowledge of the conventional marks which are used in correcting proofs. These are called "proof-readers' marks." These technical marks are almost as old as the art of printing itself, yet for the reason that they are so universally known, and because of their simplicity and utility, they are very unlikely to be superseded by others.

Proof-readers' marks are divided into two classes: those which are marked in the body of the type to show the exact location of errors; those written on the margin of the proof and outside of the type in order to show the nature of the corrections or changes to be made in the type. Every mark made in the type line must have a corresponding mark made in the margin to attract the eye of the compositor. And every mark made in the margin must have a corresponding mark made in the type line to show where the correction is to be made.

When a proof contains many errors (called "foul proof") which necessitate the use of many marks, it is well to draw lines from the marks in the type to those in the margin. Some proof readers prefer this method of correcting proof, using mainly the marginal marks. For example, when an error is found the pencil is placed

on the exact location and a mark is quickly drawn to the margin where the mark indicating the nature of the correction is noted.

Proof-readers' marks are used for the simple reason that they save the time which would otherwise be necessary in explaining corrections in writing—because certain kinds of corrections would be difficult to explain clearly—because there would not be space enough on the proof in which to write such explanations. It can be well said that proof-readers' marks are to the proof reader what shorthand is to the stenographer. Page 173 shows a proof marked up for correction.

Proof-Readers' Marks

Paragraph—this mark is used to indicate any point where it is desired to start a new paragraph. It is placed in the margin, and the insert mark is made in the type at the location desired.

No paragraph indicates that no paragraph is desired where matter has been paragraphed. It is placed in the margin the same as the paragraph mark.

Wrong font indicates that a type of a wrong style has been used. For instance, a letter or word in Cheltenham bold, which through error appears in a line set in Post, is said to be "wrong font." Or in a line of Gothic, a Caslon letter or any other style type would be wrong font. The difference in the fonts of some types is quite marked; in others, it is very slight and can be detected only by the experienced proof reader. The principal differences are in the sizes of the type faces, the shape of the letters, and the thickness, or blackness, and the shading. This mark is placed in the margin, and a line

Proof-Reader's Marks

X Change bad letter	⊃ Close up entirely	⁄ Hyphen
⊥ Push down space	⊙ Period	// Straighten lines
ℌ Turn over	⁄ Comma	⊏ Move over
ℓ Take out (*dele*)	⊙ Colon	□ Em-quad space
∧ Left out; insert	⁄ Semicolon	⁄ One-em dash
# Insert space	⁄ Apostrophe	⁄ Two-em dash
V Even spacing	⁄ Quotation	*l. c.* Lower case small letters
⌣ Less space	*stet* Let it stand	
¶ Paragraph	*tr.* Transpose	*Ital.* Italic
No ¶ No Paragraph	*Caps* Capital letters	*Rom.* Roman
w. f. Wrong font	*s. c.* Small capitals	.....Let it stand

Proof-Reading

The form below shows a proof marked up for the printer to correct

⊥ Be a lawyer! Look around you and see who are the most prosperous, most ~~most~~ powerful, most independent men with legal training. Law offers ~~unusual~~ possibilities for success and prosperity. A lawyer can earn $5,000 to $10,000 yearly. Law is a profession that can fit you for success in almost any line. Many of our greatest capitalists, statesmen AND business men are lawyers.

¶ Many of them are home-trained. The demand for lawyers is increasing—big firms need competent lawyers for their regular staff. Don't think you can't learn! The La Salle Extension University was founded for the purpose of helping people like yourself out of a limited line of work into a profession that offers big incomes and independence. We have a simplified extension method.

is drawn through the letter or letters which are wrong font.

Let it stand is used to indicate that matter is to stand as originally set. For example, something has been marked out or changed in the proof and it is afterwards decided that such mark or change is not desired. The marks or notation is not erased (which is nearly always impossible on a proof) but, instead, dots are placed under the matter in question and "stet" is written in the margin. When the compositor sees this, he will let the matter stand as it is.

Transpose means to reverse the order of letters, words, or lines. For example, a phrase in the proof reads: "heavy, strong castings," and you desire it changed to read: "strong, heavy castings." Draw a curved line over the word "heavy," then continue the line up between that word and the next, "strong," and then over the latter word. Write "tr" in the nearest margin. The compositor will then transpose the line to read: "strong, heavy castings."

Capital letters indicates that lower-case letters are to be changed to capitals. Draw three lines directly under the letters which you desire to be set in capitals and write "Caps" in the nearest margin. If the lines are made wavy, it indicates that the heavier and blacker type faces than the ordinary Roman are to be used.

Small capitals indicates that small capitals are to be used. Two lines are drawn under the letters which are to be thus changed and "small caps" or "s. c." is written in the margin.

Lower case (small letters) indicates that lower-case letters are desired. Lines are drawn through the capi-

tals that are desired to be changed and "lower case" or "l. c." is written in the margin.

Italics indicates that italics are desired. A single line is drawn under the letters which are to be thus changed and "Ital." is written in the margin.

Em-quad space, one-em dash, two-em dash indicate that this amount of space or dashes of this length are to be inserted where indicated. These marks are placed in the margin and the "insert" mark is put in the type to show the proper place for such insertion.

Change bad letter indicates that a letter is faulty, broken, etc. A line is drawn through such letter and an × is noted in the nearest margin.

Push down space indicates that a piece of type metal used in making a space is raised up out of position so that it takes the ink and makes an impression. To correct, a line is drawn through the space and the mark and an inverted T is placed in the nearest margin. This will cause the compositor to push such space down into its correct position.

Turn indicates that a letter or some other piece of matter is upside down or sideways. A line is drawn through such letter and the correct mark placed in the margin.

Take out (dele) indicates that it is desired to take out certain letters, words, lines, or other matter. A line is drawn through such matter and the mark written in the nearest margin.

Left out; insert is a mark used in the body of the type to indicate where any matter—word, mark, sentence, etc.—is to be inserted. The matter to be inserted is written in the nearest margin.

Insert space is used to indicate that space is desired between letters or words. It is written in the nearest margin, and the "insert" mark in the type matter to show just where such space is desired.

Even spacing indicates that the spaces between letters and words are of uneven lengths and should be corrected. The mark is placed at the proper places in the type and the word "even" is written in the nearest margin.

Less space indicates that less space is desired between letters of words. The mark may be made in the type and the words "less space" written in the nearest margin, or the mark repeated in the margin as desired.

Close up entirely indicates that no space is desired, and is used in the same manner as the "less space" mark.

The period, comma, colon, semicolon, apostrophe, quotation, and hyphen. When it is desired to insert any of these marks, the one to be used is noted in the margin nearest the place of insertion, which is indicated by the use of the "insert" mark.

Straighten lines indicates that letters in a line are out of their proper places, either above or below the line, and should be straightened. These marks are placed both in the type and margin.

Spell out indicates that an abbreviation is to be spelled out in full. For instance, if the abbreviation "Pres." appears and you desire it spelled out, you simply draw a circle around it. The compositor will then change the abbreviation to "President."

Move over indicates that words or other matter is

to be carried up or down, or to the right or left, in the manner shown by the position of this mark, or bracket, which is noted both in the type and margin. The meaning of the bracket is as follows:] means "carry to the right"; [means "carry to the left"; [means "move upward"; ⌊ means "move downward."

Watch for the occurrences of the inversion of s and x, and the use of inverted n, u, b, and p, for u, n, q, and d, respectively. You will be able to detect the inversion of s and x by reason that the upper part of these letters is slightly smaller than the lower part. It is more difficult to detect the inversion of n for u, u for n, b for q, q for b, d for p, etc. However, the main point of distinction is in the form of little projections called "serifs," on the side and stems of these letters. For instance, the serifs on the legs of the letter "n" project on both sides, while on the letter "u" they project only to the left. Note the same differences in the other letters. Other inversions which may easily escape your notice are those of the letter o, the cipher, the period, the comma, the colon, and the exclamation point.

One of the most common errors is an error in leading, or omitting leads where they should be inserted, inserting leads where they should not appear.

Note, carefully, the indentation of paragraphs, the balance of white space above and below display lines, and the proportion of margin top and bottom of the advertisement. Changes of this kind are easily made as it is only necessary to remove, insert, or exchange positions of leads and slugs.

When it is desired to use æ in place of ae, horizontal or curved lines are placed above the two letters. The use of logotypes fi, ffi, is preferable to the use of separate letters, as fi, ffi. In certain styles of type, founders

now cast many logotypes so that it is possible to get many really artistic effects in composition. In fact, it gives some of the "swing" which heretofore was only to be found in plates made from hand-lettered designs by artists.

Read the proof carefully for errors in names, addresses, technical words, and grammar, this because the compositor will set up every word exactly as it is written, excepting where such words are unmistakably misspelled. The compositor really has no right to change any portion of the copy. Return the original copy with the proof. If a certain number of proofs are desired of the matter after the final corrections have been made, order the number wanted on the proof you O. K. Mark the proof "O. K.," or "O. K. with alterations," as the case may be, signing your name so that the publisher or ad-setter may know that the proof has been corrected by the proper person. Never trust to verbal explanations when it is possible to write them, and then they should be noted on the O. K. proof. This is necessary because the proof will be preserved as the record, and the evidence thereon will settle any future difficulty in the matter of deciding as to who is responsible for any errors that may finally appear in print.

Ad-setters usually charge for alterations of matter which has been set exactly as originally ordered. However, if you can improve your advertisement in any way do not let a dollar stand between you and a better advertisement. That would be false economy. Change the advertisement—it will pay.

SELF-TEST QUESTIONS

1. What is meant by a proof?
2. What is galley proof?

3. When are page proofs submitted?
4. What points are to be watched in reading proof?
5. Have you familiarized yourself with proofreaders' marks?
6. How should proof be O. K'd?

CHAPTER X

MEDIUMS AND THEIR SELECTION

Anything which contains an announcement made by an advertiser may be considered an advertising medium. Mediums are the vehicles of advertising. The number of possible mediums is limited only by the ingenuity of man to invent them.

This general conception of mediums sometimes yields to a more restricted sense in which printed periodicals such as magazines and newspapers are regarded as the real advertising mediums. Since it is sometimes difficult to determine where the boundary line between the general and the restricted idea of medium should be drawn, the broader inclusive term will be used here.

Kinds of Mediums

With so many possibilities for mediums it is obviously of advantage to have a list of the more important and common types of advertising mediums in use to-day. These are:

1. Newspapers.
2. General magazines.
3. Trade and technical journals.
4. Catalogs and booklets.
5. House organs.
6. Motion pictures.

7. Circular and follow-up letters.
8. Inclosures—circulars, folders, broadsides, envelopes, stuffers, etc.
9. Post cards and mailing cards.
10. Outdoor advertising.
11. Show windows.
12. Street-car advertising.
13. Handbills and dodgers.
14. Demonstrations.
15. Samples.
16. Novelties—blotters, rulers, mechanical devices, etc.
17. Directories, programs, etc.

Only brief references need be made to the essential points of these different mediums. Each advertising proposition must be considered on its own merits anyway. The selection of a medium is only one factor in the success of the copy. Position, season, business conditions, and numerous other factors may make the same copy highly resultful in one case and a failure in the other. The selection of proper mediums is, however, such an important factor in the success of advertising that the most thoughtful consideration should be given to it and final judgment should be based on facts rather than impressions, personal preferences, or a good turn to friends.

Tests for the Value of Mediums

The value of any medium depends largely upon the relation of these four important points:

1. The number of people reached.
2. The class of people reached.

3. The conditions under which it reaches them.
4. The standing of the medium with its readers.

The number of people reached by a circulating medium is measured in the first instance by circulation figures. A magazine is usually read by several members of the family before it is done with, and that means that its effective circulation for advertising purposes is considerably larger than its mailing list. A circular piece of advertising literature used in direct advertising may reach only the individual to whom addressed or may be of such a nature that it is passed along to members in the family, to friends, or to others in the organization. The number of people reached by a stationary piece of advertising, such as a billboard, is determined by the number of passers-by or people brought within reading vision of the advertisement.

All mediums may further be measured as to the number of people reached:

1. General circulation.
2. Effective circulation.

The general circulation consists of the total number of subscribers. The effective circulation consists of the number of possible customers reached. The general circulation of the *Saturday Evening Post* may be 2,500,000, but the effective circulation for any given line of merchandise may be only 1/10 of this number—still a goodly figure. Of course, a large amount of advertising is directed as much to those people who have an indirect influence in their purchase as to the person who gives the order. Typewriter manufacturers try to sell the typists as well as the buyer on their makes and so with all producers whose machines or

products are used by other people than the buyer himself. When this object is desired, it must be figured in circulation.

As between several publications the element of waste or duplicate circulation needs to be considered. Many publications are subscribed to and read by practically the same groups of people. Multiplying the number of such magazines does not necessarily increase materially the number of people reached. In such cases, the factor of repetition may make the advertisements more effective, but the problem should then be approached from that angle rather than from the point of view of numbers reached. The advertiser may well consider whether larger space in a few selected mediums would not prove more effective.

The wise advertiser does not attempt to reach 100 per cent of the population by advertising. Even if he could, the effort would be too expensive. The law of diminishing returns always begins to set in at some stage of the campaign, and further intensive or extensive work, while it might increase the gross, would not be justified by the net returns. In the selection of mediums, you are trying to reach the largest number of persons who can and will buy your goods, and you are trying to reach them in the most direct and economical manner.

The classes of people reached will vary greatly among different mediums, according to various lines of distinction. There is a difference in social, industrial, educational, and religious status. The readers may live more largely in the country, in towns, or in cities, and again the great bulk of the circulation of some national mediums may be found restricted to certain geographical areas, as New England, the Middle West, the South,

etc. Lastly, the mean incomes of the readers furnish pretty sharp divisions for advertising purposes. Both desires and abilities to purchase differ on these bases.

The conditions under which the advertising reaches the mind of the reader is an important consideration. Although the readers of a high-grade technical or professional journal, for example, may be heavy users and likely prospects for automobiles, it is known that automobile advertising does not pay well in such mediums. Trade papers do not appeal to such a market. The mind is not as receptive for automobile advertising when reading such a periodical as when reading *Collier's Weekly,* the *Cosmopolitan,* the *American,* etc. For much the same reason, a great deal of program advertising is disappointing in its results.

The quality of advertising carried in a given medium likewise has much to do with the question of receptiveness of the advertising.

Finally, the standing of the medium with its readers has an important bearing on the value of a medium. Some mediums with a comparatively small circulation pull entirely out of proportion.

Newspapers

Newspapers are chiefly adapted to local, intensified campaigns and for quick results. Their circulation is relatively dense. The publication appears frequently—daily, weekly, or Sunday. It affords instant response on special campaigns. Some relatively large advertising campaigns have been conducted by newspapers entirely, and there is a strong tendency toward their use in certain national campaigns because there is no such a thing as a national market speaking in the sense of the

unit. Individual units subject to different marketing and economic conditions make up the national market. Newspaper advertising strikes a salient in the best market areas. There are some marked disadvantages. A newspaper is short-lived. The poor quality of paper and the method of printing make fine illustrations or color work difficult.

In preparing copy of newspapers the advertiser should remember that the advertising has to compete strongly with news and that, therefore, the advertisement itself should be newsy. Usually there is a distinction in class of readers between morning and evening editions. The morning paper is predominantly the business man and professional man's paper. The evening editions are subsidiary papers to these readers. On the other hand, the evening papers tend to be more the home papers and are read more during the evening hours by the laboring class, which does not have time to read the morning papers.

The general character and tone of the paper will have much to do with its advertising value for a given product or even store. Its political, economical, and ethical policies indicate something about its class of readers.

Position has much to do with results. A newspaper is departmentalized. A financial advertisement will be about as much at home on the social pages of some dailies as a pig in a parlor. Furthermore, there are preferred positions on the pages themselves. The highest preferred position is the so-called "island" position, in which the advertising is completely surrounded by reading matter. The tops or bottoms of columns, whether preceded by, followed by, or next to

reading matter and similar questions, enter the discussion. The rate cards of newspapers indicate these positions by name and show the extra cost of space for each type of preferred position.

Magazines

Magazines are the mediums for national campaigns. As a rule their circulations are large. It is not so condensed as newspaper circulation and thus affords a wider range of distribution. The magazine's longer life insures the advertisement a better chance of being seen and increases the possibility of its being read. The paper used is generally of such quality that good illustrations and even color work may be employed. Its readers should represent a certain minimum standard of purchasing power. The higher-priced magazines especially do not circulate widely among the poorer classes. This fact makes them better advertising mediums for some purposes and poorer for others.

Magazines differ widely in character. There are weeklies and monthlies; standards; women's, children's, and religious magazines; fiction and news magazines or combinations of both; and "high-brow" or "low-brow" magazines, as to the character of reading matter. Some magazines are primarily mail-order mediums. An important distinction is that between the flat next-to-reading advertising and the old "standards," approximately 5½x8 in size, in which reading matter and advertising are segregated in sections. All these factors may influence the value of mediums for various kinds of advertising.

Magazines also have preferred positions. The most important of these are the following pages:

1. Inside and outside cover pages.
2. Pages facing covers.
3. Double-page center spreads.
4. Pages facing first and last pages of reading matter.
5. Pages facing table of contents.

Rate cards or rate information may be obtained from an advertising agency or from the publications themselves.

Trade and Technical Magazines

The circulation of trade papers and technical journals is more select by classes of readers than that of the general magazines. For that reason they afford a more select and specific list of prospects for supplies and merchandise in lines related to the trade. As already suggested, such mediums are generally poor producers for articles of more general use and consumption.

These magazines frequently issue special numbers, which are usually large advertising issues. Special write-ups for the particular person or product advertised or a general write-up for a class of articles is often found in such issues for the purpose of strengthening the advertising. Any such advertising requires careful scrutiny because its value can easily be overestimated.

House Organs

A real house organ is primarily a medium for extending the personality of the house to those most vitally concerned, which may be branch houses, dealers, agents, or even consumers. In principle, the house organ follows closely the lesson of smaller business. It is a

well-known fact that in many instances people do not buy goods because the goods themselves are better than somebody else's goods, but because they know the manufacturer or the dealer personally and, of course, have confidence in his methods and character. In large-scale businesses this intimate personal touch between distributer and user is not always possible. The wise business man, knowing the value of the personal factor, therefore, gives the house a personality by means of such a publication as a house organ. He thus takes the house or factory to the customer.

House organs are also used extensively in educational work among consumers. Office appliance firms use this method in many instances. The house organ is a service magazine which shows better methods of doing business. The advertising for the particular machine or service is skillfully concealed. The good-will built up by such service naturally predisposes the reader's mind toward the particular firm's goods.

A good house organ must be interesting of and by and for itself, and it must be properly directed. The high mortality of house organs in the past has often been due to lack of an editorial policy intelligently worked on the principle that the publication must be so interesting to the prospective reader that it would be a success as a publication totally apart from the concern publishing it. It requires continuous effort to edit a house organ successfully because each new issue is an advertisement, which should be brimful of human-interest copy. The primary object is informational and character-building news about the advertiser's business or goods. The absence of competitive advertising is a special advantage. Extraneous matter should not be allowed to crowd out essentials.

The advertiser who has a personality to develop, maintain, and popularize among a class of people who can be reached economically by direct-by-mail advertising will find in the house organ an efficient instrument for preparing and continually cultivating the minds of those whose business he desires. He may thus predispose people to the purchase of his merchandise because in their minds he has planted the idea that it is an advantage to do business with the advertiser's company.

Motion-Picture Publicity

Motion pictures have become one of the great publicity and educational forces of the day. Their popularity has made them an important factor in attracting and influencing the buying public, and as a result a distinctly new advertising medium has been added to the list.

The motion picture is used for both educational and direct selling purposes. The educational film serves the same end that any other educational copy might do. It acquaints the observer with the product and attempts to influence his next purchase in favor of the commodity. The motion-picture film is much used at sales conventions to show selling facts.

Almost anything vital to the product or its service may be shown. The evidence is photographically correct and usually will not be disputed. It convinces; it turns dull facts into interesting action proofs. A trip may be taken through a factory showing the facts that make good sales data, such as important operations, careful tests, special machinery employed, extra finishes applied, efficiency, etc. By means of these pictures a factory can be taken anywhere. A certain automobile manufacturer is reported to have said that he could always

sell a prospective automobile buyer his car if he only had a chance to take the buyer through his factory.

A piece of machinery which could not very well be shown by sample may, for example, be shown in actual operation with performance demonstrated right before the eyes of the buyer. Such work is bound to be effective. It is obvious that the motion-picture film has many of the possibilities of a house organ in its use, and it is often used to get facts before the salesman or the customers.

There is scarcely a line that cannot be shown. It is simply a question as to whether enough prospects can be reached economically enough to consider this mode of advertising as against some other. Theaters, conventions, banquets, expositions, trade shows, and numerous other events or occasions may be used for exhibition. The most perplexing problem, however, is to get distribution. A vast number of industrial films are resting in vaults. For this reason there is only a limited use for films in advertising to the consumer.

Direct Circularizing Mediums

Circular and follow-up letters, folders, broadsides, post cards, mailing cards, and numerous other forms of inclosures, envelope stuffers, or direct mailing mediums play an important part in modern advertising. They may be used as original advertising literature in a campaign, but more often they constitute supplementary and reinforcing material in the follow-up.

The principles of good advertising and effective letter writing should be combined in preparing circular letters that will be read, believed, and acted upon. Such letters should be looked upon as advertisements in letter form.

The letters may be individually typed or reproduced by any of the mechanical processes. They may be produced in one or more colors. To a certain extent the principles of typographical display may be utilized.

Folders and broadsides are exceedingly flexible as to shape, form, and size. They permit large illustrations and displays that cannot be represented effectively in a catalog or a booklet. Mere size and mass effect is sometimes an advantage. The illustrations and type arrangement should be planned in relation to the method of folding so that folds will follow natural division where possible.

Many novel and clever ideas are possible with folders. Attention devices are numerous. Curiosity teasers may lead the reader all the way around and through the folder. Many kinds of perforated reply cards combined with the folder are in use. One of these is the outlook automatic reply folder, in which the address of the recipient serves automatically as the signature of the inquirer when the return post card is detached and mailed to the advertiser. Many of these things are effective for their purpose, but you should avoid putting too much faith in cleverness. Any genuine stimulus which lends desire to open a piece of advertising literature and then to send the inquiry card or order is desirable. Well done it is helpful; poorly done, harmful.

Mailing cards are any cards which are strong enough to stand passing through the mails flat. Within these limits they may be of almost any size. Private post cards must not be larger than $3\frac{9}{16}$ x $5\frac{9}{16}$ inches or smaller than $2\frac{3}{4}$ x 4 inches. They may be divided on the front side down the middle, permitting writing on one side and the address on the other. It is always advisable to

get the opinion of the postmaster on a new form of private mailing or post card before its use is attempted.

The postage item should be watched on all these forms of advertising. Postal efficiency will save considerable money in an advertising campaign. If the material can be used to advantage, the logical thing to do is to utilize all the weight permitted on minimum charges. Many first-class letters, for example, are underweight and could, just as well as not, carry some form of envelope stuffer. An acquaintance with all the postal rules governing such mail may be urged to save money and to add convenience to the work. Some advertisers may be interested to know that government postal cards may be secured in sheets of forty-eight cards to permit more economical printing in large quantities. Government stamped envelopes and wrappers are sometimes a convenience. If the advertiser resides in a small town or city, he should give his postmaster advance notice of large quantities required along any of these lines.

The advertiser should also know that he can send out mechanically produced form letters with dates, salutations, and signatures filled in, in any manner desired, either by hand or by machine, and that he can send these letters out under third-class privilege, provided they are mailed in lots of twenty or more at one time. The special permit is sometimes a convenience, doing away with the necessity of affixing stamps. It is allowed on lots of two thousand or more only. Familiarity with the parcel-post rates is also desirable.

Street-Car Advertising.

In the larger cities anywhere from 50 to 90 per cent of the adult population ride on street cars daily. Any

advertising display in street cars, therefore, reaches a large per cent of the population. This medium is adaptable to both local and national advertising. The chief points in its favor are:

1. It has opportunities for striking art and color effects.
2. People usually have considerable free time on the cars and look at the advertising either because they cannot help but see it or because they find it a relief from the monotony of the ride.
3. The frequent and regular repetition of the advertisement tends to fasten it indelibly in the conscious or subconscious minds of the readers.
4. It is often a final reminder as the shopper is on the way to the store. The last impression counts.

Street-car advertising must catch the passing throng. It must compete with numerous other advertisements all the same size, 11x21 inches, in order to catch the eye and retain attention through interest. Such advertising must be largely of a display type, and the whole idea of the advertisement should be obvious in a glance or two. Usually the picture itself or the picture in combination with a display line must tell the story.

Street-car advertising is highly centralized in its administration. Information and statistics may be obtained from the company which handles the advertising in the city under consideration.

Several of these mediums are discussed more in detail in subsequent chapters. With reference to every kind of medium used the advertiser should think for himself and apply some of the general principles and tests of mediums to his specific proposition.

SELF-TEST QUESTIONS

1. Name at least fifteen leading types of advertising mediums.
2. What tests are to be applied to the value of mediums?
3. How could you determine the circulation of a billboard?
4. What is meant by duplicate circulation?
5. How may an advertiser obtain circulation facts about different mediums?
6. For what purposes is newspaper advertising well adapted? How may it be used in a national campaign?
7. In what ways may magazines be classified for advertising purposes?
8. What are the chief direct circularizing mediums?
9. Show that an advertiser should be familiar with the postal regulation.
10. What are the chief advantages and uses of street car advertising?

CHAPTER XI

CATALOGS AND BOOKLETS

The distinction between a catalog and a booklet from the advertising standpoint relates more to purpose and content than to size. Catalogs may be large or small and booklets may be large or small. Some booklets may be larger than some catalogs.

A catalog is primarily a collection or an assemblage of separate advertisements for a great variety or a long list of articles. The modern catalog is more, however, than a condensed card index of products. The bare-facts-only kind of catalog with a poor woodcut of the factory upon the cover is practically extinct, and in its place has come the modern salesman-type of catalog.

A booklet is more limited in its scope. As a rule, it treats chiefly of a single article or idea or of a family of products. The booklet is chiefly the tool of the specialist, while the catalog is the tool of the general distributer.

In another sense the catalog is looked upon as a complete written salesman, while the booklet is rather an aid to selling. The actual sale in the latter case may be effected through a well-planned follow-up system or through personal salesmanship. Booklets of various kinds are used for other purposes than for making a direct sale, such as educating the prospect in the application of better things, while the merchandising catalog aims to be a complete, self-contained, printed salesman.

Some of these educational booklets are so well done that they are used as standard works on particular subjects in schools and colleges.

Mail-Order Catalogs

In the compilation of a catalog for a mail-order business there are two things that must always be kept in mind.

1. Winning the confidence of the prospect.
2. Creating desire in the prospect.

Guaranties—testimonials of customers and bank—quick service—shipments without delay—how easy it is to buy by mail—the index pages—prizes—schemes and plans—the layout of merchandising pages—all must be compiled and arranged with the end in view of creating confidence and desire in the mind of the prospect.

There are certain basic principles that must be followed in the compilation of a catalog, and experience has proved that if these well-analyzed rules are not followed the producing power of the catalog will be weakened. These rules are as follows:

(1) *Guaranty.*—The guaranty must be on the first outside or first inside cover page. It is fair to assume that the prospect wants to know over your own signature just what you guarantee and how far your protection goes.

He has been educated up to this, and its omission either because of your having done it before, or because many others are now doing it, is a serious error. It is the first stepping-stone to confidence, and the place for it is where it will strike the eye most quickly. Any

other place than the outside or inside of the first cover page will weaken this bid for confidence.

(2) *How Easy It Is to Buy by Mail.*—Give directions for ordering by mail as simply and as plainly as possible. Illustrations can be made to do excellent service in explaining how to order by mail.

In those catalogs having merchandise that necessitates the taking of measurements, the instructions on how to measure and on what measurements to give should be made with illustrations, and should go either on the same page with "How Easy It Is to Buy by Mail" or on the following page.

(3) *The Index Page or Pages.*—The index should be printed on paper of a different color from that used in the body of the catalog. In some instances, for economical reasons, the index is bound in the center, or near the center, of the catalog. In cases where this is done some display should be placed on either the first or the second pages, or both, as "See Index on Pages — and —."

Spread the index pages to make a good showing and run display heads for the different departments. Much is added to an index page by running the body in black and the display heads in red. A properly constructed index page adds both to confidence and to desire.

(4) *Merchandising Pages.*—The beginning of the merchandising pages should be mixed pages of merchandise at bargain prices. Do not burden these pages with much editorial matter, but run a few well-chosen lines somewhere on the page, at the top of the page would be advantageous, calling attention to the very low prices on these pages, and then come quickly to the point that these prices are only a few examples of the low prices that will be found all through the catalog.

Then, in the compilation of the merchandising pages, keep in mind the fact that attractive page layouts help greatly in the securing of orders.

Be careful not to burden your merchandise pages with too much text matter, either in editorials or in descriptions. Lengthy descriptions are not necessary. Make them short and to the point, but make your strong appeal in your illustrations.

The buying public, and especially that portion composed of women, read pictures, and will decide from an illustration of an article more quickly than from descriptions. This is especially true of staple articles; that is, articles which are already known and on which the buyer does not require education. A specialty requires more education.

Departmentalization of the Catalog

Each department in your merchandising pages should be preceded by some editorial talk. It is not necessary to devote an entire page to this, but the editorials could be run on the first page, showing merchandise in that particular department.

Convincing editorial argument is very essential in those catalogs running departments of men's wear, women's wear, millinery, furniture, dress goods, silks, sewing machines, and merchandise of like character, but these editorials should be limited to talks on bargain prices, special and exclusive ideas, and special attention given. Little talks of this kind spread through the catalog at the beginning of each department are of much value.

The layout of the merchandise should be made first and then the headlines placed. In this way your pages will look neat.

Typography of the Catalog

In the typographical dress of the headlines, type that has a punch in it should be used. The Cheltenham family embraces a most excellent variety, in which the type for the display heads can be used. In the Cheltenham family is found both the bold condensed italic as well as the bold italic. It is the only type face, with the exception of the Gothic, that runs from an extended to an extra condensed face, and for display heads, as well as underscoring and emphasis, it is a type face that has within itself great force. By using the Cheltenham family for your display heads you obtain (1) a punch and (2) a harmony that will be pleasing to the eye. Either the recut Caslon, Roman, Century Expanded, or the Century Old Style, would be excellent type for the body.

Often it pays to hand-letter the headlines, so as to make the merchandising pages look complete and to get the proper force in the type face.

Much care should be given to the wording of the headlines. They should be short and to the point, not only to attract the eye, but to concentrate the mind.

Under the caption "Copy," you will find the fundamental principles laid down which should be given consideration in writing both the editorial text matter and the headlines for the catalog.

The Mechanics of Catalog Making

The bringing out of a catalog involves many details which if not attended to at the proper time may cause considerable delay or inferior work. It is a production job, and where big enough may well be reduced to a production chart schedule, showing all the items that

need to be considered, the time required for their preparation, and everything so planned that all parts will finally be brought together simultaneously for the final issue of the publication. Some of the more obvious mechanical features to be considered in this plan are the following:

Paper.
Covers and binding.
Page details.
Type.
Designs.
Plates.
Provisions for mailing.
The printing contract.

The questions which must be decided with reference to paper may be grouped as follows:

- Kind
  - Coated
    - High finish.
    - Medium finish.
    - Dull finish.
    - Semi-dull finish.
  - Uncoated
- Weight and bursting strength.
- Colors.
- Stock or mill run.

The latter problem is important from the standpoint of size and quality. There are regular stock sizes of printing paper. If the size of the catalog page is properly determined, there need be little or no waste. A 5½x7 size page, for example, could not be cut economically from any regular size of coated stock, but 5x7¼

can be cut without waste. In most cases, the latter size will answer as well as the former. Whenever odd sizes are wanted, it may be economical to get a mill run made to order for that purpose, but then the element of time must be considered. As a guide to the size and number of catalog pages which may be obtained from some of the regular stock sizes, the following table is given:

25 x 38—32 pages 4⅝ x 6, 16 pages 6 x 9¼
28 x 44—32 pages 5⅜ x 6¾, 16 pages 6¾ x 10¾
30½ x 41—32 pages 5 x 7¼, 16 pages 7⅛ x 10
29 x 52—32 pages 6⅜ x 7, 16 pages 7 x 12¾
33 x 46—32 pages 5⅝ x 8, 16 pages 8 x 11¼

The method of figuring the amount of paper required for a given job may be explained in a simple formula. In the first place, each sheet in a catalog or booklet must have four pages; that is, two leaves of two pages each and, consequently, the booklet or catalog itself should contain a number of pages which is divisible by four. A six-page or a ten-page pamphlet is impracticable. Of course, odd pages could be pasted in, but the cost and general effect make such a step undesirable.

Let us assume a concrete case. Suppose you wish to print two thousand booklets 7¼x10 with forty pages. Each book sheet will then, of course, be 14½x10. Your first step is to find the most suitable stock size. The foregoing table serves as a guide. Try the 30½x41 size.

30½ x 41	30½ x 41
14½ x 10	10 x 14½
2 × 4 = 8	3 × 2 = 6

Obviously, you can cut eight sheets from each stock sheet figured in the first way and six sheets figured in

the second way. The waste in the latter case would be enormous and the cut uneconomical. Since each sheet in the catalog produces four pages, you will require ten sheets for each catalog, or twenty thousand sheets for the entire lot. Divide twenty thousand by eight for the number of stock sheets required, size 30½x41, and the result is 2,500 sheets.

In this connection, bear in mind that coated paper is grained and that the grain runs the long way of the sheet. If the sheet is so printed that there will be no folding against the grain along the binding edge, the paper will be much less likely to break.

In deciding upon the size to be adopted for a booklet, customary sizes in that particular line, the character of the product advertised, and the size of illustrations required are pertinent considerations. Allowance must be made for margins and trimming. A piano or an automobile, for example, cannot be illustrated effectively on a page much smaller than 6x9 or 7x10. Consequently, these catalogs are never smaller than this size. Office device catalogs generally assume approximately 7x10 or 8x11 size. A larger size would be inconvenient for vertical filing in a letter-size case. Psychologically speaking, a larger-sized catalog or booklet makes a stronger impression than a small-sized booklet.

Covers and binding should be in harmony with the whole plan, and they should be serviceable. The more common types or cover material are the following:

Same stock as body of catalog or booklet.
Special cover stock.
Board, either cloth or paper covered.
Leather, either in whole or in part, stiff or flexible.

Attractive effects may sometimes be produced on covers of the same paper as the body of the catalog, and from an expense viewpoint the plan is often justifiable. Special cover stock may be secured in a great variety of qualities, finishes, colors, and prices. The other forms of binding are used only in special and unusual cases.

COVERS AND BINDING

Covers may be flush trimmed or extension covers. "Flush trimmed" means that the cover is trimmed together in one operation with the body of the catalog. Extension covers are used for artistic effect, the edge projecting slightly over the pages of the booklet. The expense is somewhat greater because the body and the covers must be trimmed separately and the covers need to be attached with extra care after the booklet has been trimmed.

The cover design needs to be considered carefully. There may be a drawn cover design, or the whole effect may be secured through type and rule combinations. The Ben Day process offers many opportunities for varying tints and designs. Reversed colors may bring out the lettering and the design in a striking manner where a dark color is used for the cover. The illustration may be produced in one, two, three, or any number of colors.

In the case of particularly artistic booklets involving fine work, secondary sheets may be placed between the covers and the body of the booklet itself, just like the extra sheets found in most bound books. Special lining and end sheets offer artistic possibilities. These sheets consist of artistic paper, often of the same character as the cover stock, and are pasted inside the front and

back cover, the same design forming the first flyleaf of the booklet.

Catalogs and booklets may be saddle stitched, side stitched, or sewed. See Figure 54. The saddle stitch is used in the thinner booklets, and the side stitch is used on the thicker booklets. The number of stitches required

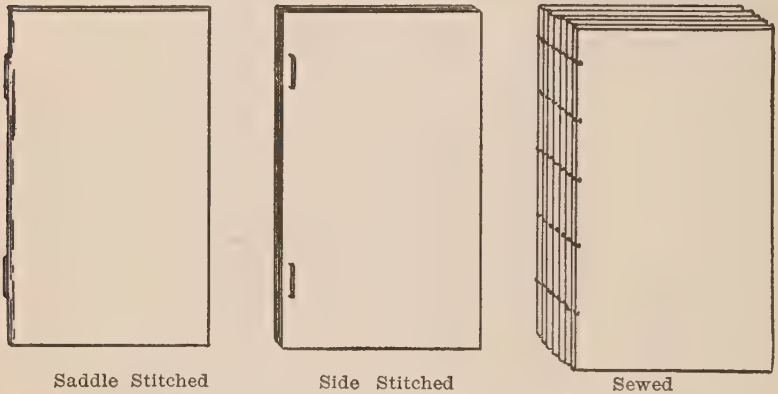


FIG. 54.—Illustration of Stitches and Sewing

depends upon the thickness and size—two, three, or more being the usual standard. The stitch may pass through the cover, or the cover may be glued on after stitching, thus getting a neater effect. Sewing is used on large catalogs and advertising books. It adds greater flexibility to the back and permits the opening of pages flat.

PAGE DETAILS

A great many details should be decided in advance with reference to the plans for all pages of a catalog or a booklet. As a working guide, the more important points are here outlined:

Cover—design, title, subtitle, signatures.
Title-page (if any) with details.

Copyright notice, where carried.
Frontispiece, if any.
Size of page.
Margins.
Initials and paragraphing.
Page numbers—where carried.
Running heads.
Selling phrases used as footnotes.
Special double-page arrangements (good possibilities for a center-page spread in a saddle-stitched booklet.)
Colored insert sheets.
Tips (special sheets, folded or unfolded, pasted in).
Pages of different stock or color.
Type—sizes and faces.
Spacing.
Style of tabulations.
Numbering and description of figures or illustrations.

These are all questions of mechanical detail that should be worked out as faithfully as the draftsman works out the details of a machine, or the architect the details of a building in advance of manufacture or construction. These details are the parts which, when assembled, make up the finished product. Unless, therefore, every part is correctly designed, adjustments will be required which involve expense, delay, and often lost business.

TYPE SELECTIONS, ETC.

The principles of type selection, design, and plates are discussed in other parts of this book. The catalog builder needs to be cautioned to plan adequately for the harmonious effect of the whole. Half tones can hardly

be ordered until the quality of paper has been selected, and the sizes of cuts cannot be specified until the size of the page has been determined.

Sometimes lithography may be used in color work. The artistic possibilities of embossing and hot stamping should not be overlooked. These are processes for pressing out relief effects from rough finished paper and producing a smooth printing surface.

THE MAILING PLAN

The mailing scheme should constitute a part of the catalog plan. Appropriate envelopes or wrappers should be provided for in ample time, yet many cases are known where catalogs have been delivered without any such provision. The question then asked is, "What about envelopes?" Artistic catalogs require a special envelope to harmonize. Often special sized envelopes must be manufactured for certain sized catalogs. The quality of envelopes and wrappers should be such as to insure delivery of the contents in satisfactory condition.

Specifications and Contract

Obviously, it is essential to get the plan and the specifications clearly defined before accurate bids can be secured from the printer. It is well to consult freely with the printer on all phases of the work during this preliminary planning stage. To facilitate exactness and certainty you should have your printer make up for you several dummies. These can be made in exactly the same size, binding, and quality of paper as desired for the finished product. Such a dummy will permit an accurate layout of everything. Some dummies are made

up at considerable cost, but the expense is well justified, particularly where accurate page layouts or any unusual work is involved. Such a complete scheme for the catalog or booklet supplies the exact specifications required for a satisfactory printing bid and contract. If a complete dummy cannot be furnished, supply samples of paper, cover stock, and any similar items.

The following summary of the items to be considered in a printing specification form or printing contract will serve as a guide:

1. Name or title of the job.
2. Number wanted (or bids on different quantities).
3. Size of booklet or catalog.
4. Size of printing page.
5. Total number of pages or words.
6. Any fly pages.
7. Composition—linotype, monotype, or hand set.
8. Solid or leaded.
9. Size and style of type for headings and subheadings.
10. Display—amount and brief description.
11. Number and average size of zincs and half tones.
12. Any inserts or tips.
13. Amount and style of tabulations.
14. Captions to cuts.
15. Borders.
16. Edges—trim and tint.
17. Stock of printing paper—color—weight.
18. Ink.
19. Color for body text, headings, running heads, borders, cuts, bold-faced paragraphs, tint plates, etc.
20. Covers—size, trim, stock, weight, printing, colors, embossing.

21. Binding—saddle or side stitched or sewed.
22. Folding, punching, clipping, etc.
23. Nature of dummy.
24. Materials supplied by the purchaser—copy, cuts, illustrations, plates, etc.
25. Materials supplied by the printer—type, stock, cuts, etc.
26. Number of proofs. Who O. K.'s proof.
27. Charge for extras.
28. Margin of variations permissible. How to regard goods not up to specifications.
29. Wrapping and packing instructions—marking.
30. Shipping directions.
31. Date or dates of delivery.
32. Terms—cash discount, f. o. b. where, etc.
33. Special provisions—penalty clauses, etc.

A clear understanding as to these and similar points will avoid misunderstandings and subsequent disputes over the contract and will furnish the basis for intelligent comparative bids.

SELF-TEST QUESTIONS

1. What is the distinction between a catalog and a booklet?
2. What are some of the chief points to emphasize in a mail-order catalog?
3. What suggestions are made for the typography of mail-order catalogs? Why is the Cheltenham family recommended for display heads?
4. Name at least six mechanical details that should be considered in catalog making.
5. Explain how to figure the amount of paper required for a given job.

6. What are the chief kinds of covers used in catalogs and booklets?

7. What are the three kinds of stitches used in catalog making?

8. Enumerate the points in page details which should receive consideration.

9. How should the mailing problems be planned?

10. What points should be covered in the specifications and contract?

CHAPTER XII

OUTDOOR ADVERTISING

People spend a considerable amount of their time outdoors when they are not reading magazine and newspaper advertisement or direct advertisement mailed to them individually. This outdoor time naturally suggests the use of outdoor space for advertising purposes. Since men have more opportunity to see and read outdoor advertising than women, it follows naturally that outdoor advertising lends itself as a rule better to articles of consumption used by men than by women. The chief forms of outdoor advertising are:

1. Painted signs.
2. Wall displays.
3. Posters.
4. Electrical signs.

These forms of outdoor advertising may be considered as types of outdoor mediums. Each has its own special use and problems.

The Painted Bulletin

A painted bulletin comes under the head of outdoor advertisement where each advertisement is an original hand-executed oil painting. The uniform size of the bulletin board is twelve feet high and twenty-five feet long.

The cost is approximately $10 per month per board. The contracts are taken for twelve months, and the price generally includes all charges—painting designs, maintenance, etc. Without further charge the bulletins are generally repainted. The locations of the painted boards are generally selected by the advertiser from the locations that are available. There is no limit to the number of colors that can be used on a painted bulletin board. Just as many colors and shades are used as is necessary to produce the desired effect. In executing a bulletin board for the Great Northern Railway twelve different designs were included. An average of eighteen separate colors and tints were used on each design. In all, approximately one hundred colors, shades, and tints were used in executing this display. The Great Northern by using twelve different designs and a change of copy at each of the two repaintings were afforded thirty-six distinct and different designs during the year, and each one of the bulletin boards was twenty feet long and twelve feet in height.

ADVANTAGES OF PAINTED SIGNS

There are a good many arguments used as to the exclusive features of this class of outdoor advertising. They are as follows:

(1) *Color.*—As many colors, shades, tones, and tints can be used as are necessary to produce the desired effect.

(2) *Location.*—Each location for a bulletin is selected with, and approved by, the advertiser. Waste circulation is thereby reduced as far as possible. To reach the wealthy class, boulevard locations can be selected.

To reach the other class, a display on the car lines or in any particular part of the city is possible.

(3) *Size.*—Each bulletin measures approximately twenty-five feet long and ten to twelve feet high, giving it the largest form of display advertising. A package or trade-mark in natural colors and huge proportions on the bulletins creates to an extent a feeling of wonderment and makes a lasting impression on the mind.

(4) *Reiteration.*—The bulletin stands hour after hour, day after day, and month after month until the article advertised on it becomes familiar. The psychological effect is that the best-known article is the best to buy and use—the "best and best known" are inseparably connected. Often these advertisements are before the people at the very time they are in the most receptive mood, that is, just before buying, and the reminder helps in making the selection.

DEALER INFLUENCE

It is a known fact that no display is placed on bulletin boards for a period of less than a year. The dealer has come to know this to be a fact; thereby advertising on the bulletin board is a sort of guaranty to the dealer that it will be in full force for a year at least. This insures him against a spasmodic campaign merely to load him up, and he is assured a sustained display that will greatly aid in removing the goods from his shelf. Many locations are selected in the near vicinity of the dealer handling the class of product advertised. This is a reminder to the purchaser as he enters this dealer's store.

NOT COMPETITIVE WITH PRINTER'S INK

It could hardly be stated that the painted bulletin board is competitive with printer's ink, as the painted bulletin boards are not meant for argumentative advertising but simply for strong display and act as a sort of insurance policy in conjunction with advertisements run in magazines, newspapers, etc., and make publication advertising really more effective. They have been called "the brass band of publicity."

COPY FOR BULLETINS

The copy must first of all be simple and such as can easily be grasped, so that the message can be consumed in a few seconds by automobilists or by travelers on the city transfer lines. The colors used should not be gaudy but tasty, and such as are not likely to fade. If it is to be illuminated by night, thought should be given to those colors and shades effective by artificial light. In illuminated signs it is best to use reds or whites and light shades rather than blues, yellows, etc.

COST

The average cost of a bulletin 25x10 feet is $10 per month, which covers all charges, including design, painting, and maintenance. Twenty-five foot bulletins illuminated from dusk until midnight cost from $37.50 to $100 per month according to locations.

Wall Displays

Size is one of the arguments used in wall displays. It is a matter of fact that most of the wonders of the

world have gained that distinction through size. It is the tremendous proportion and size of Niagara Falls, the Pyramids, Gibralter, and other famous sights that has caused them to become known as the "wonders of the world." It is for this reason that a package of butter 40 feet in length in natural colors on the painted wall signs perhaps five stories high and one-half block long creates a feeling of amazement in the minds of the masses who see it every day, and that an indelible impression is left of the predominance of this particular brand.

Wall signs average in size about 800 square feet, and sometimes an elaborate frame is painted around the display, giving the effect of a large framed oil painting on the side of a building. They are often illuminated with powerful arc lamps. The same rules for copy that are used in painted bulletin boards are also effective on wall displays. Care should be used in choosing a location for an expensive wall display to know that the wall will remain visible for a sufficient length of time to warrant the expenditure.

Posters

Posters are a less expensive substitute for painted signs. They are well adapted for temporary display and where copy has to change frequently, as for advertising shows, circuses, fairs, etc. They are liable to rapid depreciation and sudden destruction from storms and rain.

The bill-posting business is pretty thoroughly organized in most parts of the country. The posters are printed in sheets of standard size, 28x42 inches, and space is sold at the rate of a certain number of sheets.

In the location of this outdoor advertising, as well as in the selection of copy and display, good judgment must be used. It is easy to offend the tastes and feelings of people and to violate certain traditions that exist with reference to space of this kind and, therefore, whatever advertising value the display may have, may be more than offset by the feeling of resentment that is aroused.

Spectacular Signs

Spectacular electric signs are the embodiment of action and motion through automatic switches operated through a motor. The lights are manipulated giving the effect of wheels turning, water flowing, names appearing letter by letter and then disappearing. It is spectacular signs more than anything else that have given Broadway, New York, the name "The Great White Way."

Special Illuminated Bulletins

On many of the busy streets and transfer corners where heavy night travel exists, painted bulletins are illuminated from dusk until midnight. Some are lighted with multiple colored lights changing and traveling across the face of the signs, producing the most attractive and beautiful effects.

Railroad Bulletins

Bulletins placed along railroad lines are arranged as to both shape and copy to serve most effectively selling talk to high-speed travelers. They run from 48 feet to 100 feet in length and are located at the proper distance from tracks to render them easy to see and read.

Country Walls

For many products displays of wall signs throughout the small and medium-sized towns have been found to be most excellent producers; for instance, a number of strong wall signs on the main street of a county seat not only has the audience of everybody in the town almost every day, but has its influence as well with farmers and others in the county on their periodical visits to the town.

Examples of Outdoor Advertising

Advertisers of almost every commodity known have used outdoor advertising. Even the United States Government has used outdoor advertising extensively for the purpose of bringing recruits into the army with terse phrases and appropriate illustrations showing the practical things offered to young men who join the army.

An interesting campaign on painted bulletin boards was brought out by the P. Lorillard Company. This was started out in what was known as "teaser" copy. The P. Lorillard Company were exploiting their Climax Plug Tobacco. They started this campaign in the city of Chicago. A large number of bulletins were taken all over the city in locations where they would be seen by the class most likely to buy their product, and the name "Max" was painted in large letters in the center of each bulletin. With each of these was a legend in small letters as "O. U. Max," "Max was born in Old Virginia," "Max is all around but on the square," etc. These bulletins were up for several weeks before any change was made in them. It brought about considerable comment; then the company sprang the solution.

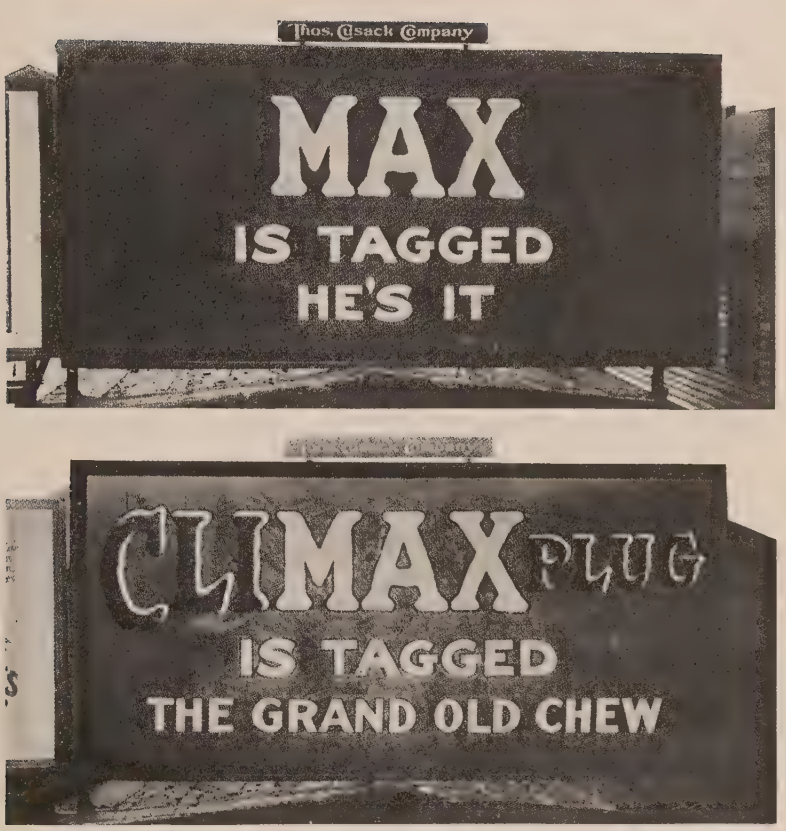


Fig. 55.—The "Climax" Teaser Outdoor Campaign

Gangs of painters went out and painted in before the word "Max" the letters "Cli" so as to make Climax and after it the word "Plug," and when the sign was completed it read

Climax Plug
is tagged
Grand Old Chew

At the same time that the painters were filling in the solution, the company sent out thousands of hangers in yellow and red to be placed in the stores of different dealers, two hangers being hung in a store—one for the "teaser" advertisements and the other the plain advertisement "Lorillard's Climax Plug." The campaign of the painted board had been awarded to the Thomas Cusack Company, of Chicago, and the P. Lorillard Company gave a card with a nickel attached to it, to each of the five hundred Chicago employees of the Thomas Cusack Company, and each was requested to go to his nearest dealer, purchase a plug of Climax, and tell the dealer about the advertising being done. Likewise, each was asked to attach the Climax tag to the card and return it to the office with a brief statement of the dealer's opinion of the campaign. This plan was used in place of handing out samples and proved very effective in listing the dealers' interests. The campaign was thoroughly effective and produced most excellent results for the advertiser.

If an outdoor campaign is well thought out as to plan, location, copy, etc., it has within it the element of novelty, circulation, location, force, size, timeliness, and economy.

SELF-TEST QUESTIONS

1. What are the four chief types of outdoor advertising?
2. What is a painted bulletin? What is the standard size?
3. What special advantages are offered by painted bulletins?
4. What are the costs for painted bulletins?
5. How do wall displays differ from painted signs?
6. How do posters compare with painted bulletins?
7. Are electric signs more valuable since the advent of the automobile? Why?
8. Explain the Climax campaign described in this chapter.

CHAPTER XIII

SAMPLING

Many a manufacturer has felt impelled to enter into a free sampling campaign on the mistaken assumption that his merchandise, itself, is its own best salesman. He is honest in his belief that his merchandise has all the value he claims for it, and therefore he reasons, "If I can get the public to use it once, it will give such satisfaction that it is bound to repeat." If the manufacturer does not receive good counsel at this point, he will make the serious and expensive error of promiscuous distribution, because nothing will so surely and quickly cheapen an article of merchandise as the literal throwing of it to the four winds.

After an article has been unconditionally given free, it is hard for human nature to realize that it has any real value. Again, if samples are promiscuously distributed, there is only a very small percentage that is ever tested or consumed; especially is this true of merchandise that goes into the human stomach or anything for the skin or hair.

How to Make Sampling Effective

To make the article sampled its own best salesman, a desire must be created for it. The party receiving it must want it. Points of advantage must be uncovered so that through suggestion you will win the approval

of the party receiving your sample. Not only this, but a plan should be devised whereby you will gain distribution to *both* consumer and dealer, inspire the confidence of both and enlist the hearty coöperation of the latter. This is the only correct and profitable way in which to engage in a sampling campaign.

How may this be accomplished? In the first place, where sampling is indicated it should become an important part of your advertising campaign. Sampling should be done for the purpose of gaining a quick and complete distribution and a steady, continuous sale for the article sampled. Wherever possible a full-size package should be given. However, in some instances this becomes impossible. The package should be distributed *through* the retail dealer. While the consumer receives the package free, still each package should be paid for by the manufacturer; in other words, if the regular retail price of the article is 15 cents and the dealer pays 10 cents for it, one of two methods should be employed: (a) The dealer purchases the merchandise he is going to give away for 10 cents and for each package he gives away he receives a credit from the manufacturer for 15 cents or (b) the manufacturer gives the retailer the merchandise and the retailer receives a credit for 5 cents on each package given away. In either case the dealer makes the same profit on each package given away that he would if he had actually made the sale at the regular retail price.

Advertising Samples

Care must be taken in the construction of the advertisements in which the sampling propaganda is unfolded to the ultimate consumer. A specific day, or days,

should be determined upon, at which time the consumer will be able to receive his free package from the retailer; also a specific day should be allotted for the advertisements to run which contain the coupon that entitles the consumer to the package free.

About a week before the advertisement is inserted which contains the coupon, two or three advertisements should be run, calling attention to the day in which the advertisement is going to appear containing the coupon. These first advertisements should be a bid for the confidence of the consumer and should create a desire to want the article. They should not only arouse curiosity, but sustain that curiosity to the extent of making the consumer eagerly await the advertisement containing the coupon. In these first advertisements it should be brought out very forcibly that the manufacturer has so much confidence in his product that he knows the very best argument he has is the actual merchandise and that therefore he is going to permit every person who so desires, to test the value of the article without any expense.

Then let it be stated:

> Thursday's issue of this paper will contain a coupon entitling you to receive ———. All we ask is that you get Thursday's paper, take out the free coupon, hand it to the dealer, and actually test this article for yourself.

Let the public understand that while the article is given free, the regular retail price has been paid for it by the manufacturer and further that he could go to this enormous outlay only because test upon test had proved to him that a simple "try" would prove the absolute superiority of his merchandise and would create a continuous and steadily increasing demand for it. Let

the consumers understand that that is your only reason for putting the proof of your claims up to the merchandise itself. When the advertisement appears which contains the free coupon, bring out very strongly the advantages that are found in this merchandise. Let the fact again be emphasized that while the package is absolutely free to anyone who will exchange the coupon for it, it has been actually paid for. Make the consumers *want* the article to the extent that they will cut out the coupons and present them to their dealers.

The coupon should be worded somewhat as follows:

> Upon presentation of this coupon signed with full name and address please deliver to (Name) ——— (Address) ——— one package ——— absolutely free as per your agreement with us.

The dealer should be sure to save all coupons for credit and profit allowance.

Coöperation with the Dealer

Of course, the force of this entire coupon campaign depends upon your selling plan to the dealer as well as to the consumer. You should send the dealer full information through your dealers' bulletin, your traveling salesmen, or through both, laying out the entire scheme of your plan and showing the copy that is going to be run in the publications as well as how you are going to redeem the coupons and how he is going to receive his regular profits. He must be shown how this sampling propaganda of yours is going to arouse the curiosity of everyone in his community, and he must be shown that this is the only correct way of sampling to get results for the dealer. You must impress upon the dealer

the fact that the giving out of these samples will be restricted to those dealers that actually carry the merchandise in stock, and a plan should be devised whereby the amount of samples that a dealer is permitted to give out is based upon the size of the order he gives.

To make a sampling campaign of permanent worth every detail must be carefully considered—not only should a consumer demand be created, but care should be taken that your selling plan is so fenced up that the advance sales you make to dealers on account of your sampling methods will be an absolute insurance that your goods will be safeguarded. Every manufacturer who goes into the sampling proposition should first test it out in one city, county, or state.

While the plan briefly outlined above has been successfully tested out and records prove the absolute success of the method, still each line of merchandise must be specifically and individually analyzed before a sampling campaign is inaugurated. Varying conditions may make necessary or advisable a departure from some of the steps of the foregoing plan. Basically, however, all sampling campaigns should adhere more or less closely to these lines. While in a good many instances the correct distribution of samples has created a quick and economical demand and has also greatly aided in the permanent success of the concern sampling, there are numerous cases of incorrect sampling which have actually caused the concerns interested to be wiped out of business.

SELF-TEST QUESTIONS

1. Discuss: "A sample is the best advertisement."
2. How may sampling be done to interest both dealer and consumer?

3. How does coupon request through the dealer compare with unsolicited house to house distribution?

4. What arrangements should be completed with dealers before a sampling campaign is begun?

5. How may sampling campaigns be tested out before making a large expenditure of money?

6. Why does effective sampling create a quick and economical demand for the product?

CHAPTER XIV

DEALERS' LITERATURE

Advertising directed at the dealers in such form as dealers' bulletins, dealers' circulars, follow-up letters, booklets, etc., must be well thought out. The dealer to-day receives hundreds of pieces of advertising of this nature, and to attract and hold his attention it must be made both striking and interesting, otherwise it will simply be a waste.

The constructor of this dealer literature must be able to analyze the dealer, know his environment, his peculiarities, and his thoughts. The dealer to whom you are appealing is interested in your national campaign only as it will sell goods to his own customers right in his community. You must make him see at the very start and quickly, in plain, easy language that he can understand, the effects of this campaign right in his own community. Also let him understand the method by which he can tie up this campaign to his own store, and let him hear the jingle of the coin produced from your selling campaign right in his cash drawer.

Here is what the dealer wants to know, and you must tell it to him unless you desire your efforts to be wasted.

Your selling plan is for *his* interest. It means profit in *his* cash drawer. It is going to enlarge *his* business, bring trade to *his* store, and add to *his* local prestige, and the merchandise you desire to sell *him* is already partly, or half, or all sold.

The quicker you make him see these points, the quicker you are going to receive his orders and his coöperation. If you do not make him see these points, and right from the start, your literature is going into the waste basket, even before it has been digested.

Advanced Dealers' Bulletin

This is the bulletin that is sent out several weeks in advance of the starting of your advertising that appears in publications. This bulletin should show the different mediums that are being used in the advertising campaign and the circulation thereof; also it should have cuts of the product or merchandise that is being advertised, and should display strongly the trade-mark or trade-name that is going to be exploited, and should show a facsimile of the copy that is being used. It should go into detail and give full information seemingly to take the dealer into your confidence and give him every detail of the campaign and the reason therefore. It should be written in the news style with good, strong headlines and should indicate bigness, and throughout it should give the dealer confidence that it is not a spasmodic campaign, but one of real merit—a lasting campaign—that means to popularize permanently the trade-marked merchandise being advertised.

It is a good idea in this advanced bulletin to give reproductions of electros that you will supply to the dealer from your advertising department, in which he can insert his own name. At the same time let him know that the national advertising campaign is at its height and show him how he can run these advertisements in his local paper and thereby take advantage of the enormous amount of money being spent in the national campaign

to tie it up to his own store and his own name. It would also be a good idea in this dealers' bulletin to show photographs of window displays and other dealers' "helps."

This dealers' bulletin should be large enough to permit the reproduction in the actual size of the copy that is being run in publications, as well as the making of good, strong display heads; consequently the body type could be set in 8, 10, and 12 point.

It would be advisable to run the dealers' bulletin in two colors, black and red—the black for the text matter and for the reproduction of the merchandise and copy, and the red for the display lines.

Dealers' "Help" Follow-Up—Booklets

There is no set and fast rule for the typographical arrangement, illustrations, or cover designs of a booklet, except that it be made suitable for the occasion. It may be that a firm has adopted a style for its printing matter and therefore consistently follows this adopted style in its booklets or annual catalogs.

If the booklet is an announcement of a gas engine, or an automobile truck, or anything where strength is essential, the type face should be bold and the decoration harmonious with the desire to bring out a *strong* effect.

If the booklet is an advertisement for sterling silver, diamonds, pearls, dainty lingerie, etc., it should have neatness and refinement. Booklets for women's apparel should bring out the thought of daintiness, grace, and beauty. Booklets for men's apparel should have illustrations, decorations, and typographical dress that bring

out the thought of comfort, strength, and masculine grace.

Therefore, remember, in the arrangement of booklets from the standpoint of typography, such factors as decorations, illustrations, cover designs, and stock appropriateness must be considered. It should be made in harmony with both the merchandise and the occasion.

The fundamental principles brought out under the caption "Copy" should be applied in the construction of the text matter of all advertising.

Dealers' "Helps"

Dealers' "helps" may be designated as "that spoke in the wheel of selling efficiency which stimulates the retailers' coöperation," but only to that extent in which you can convince him that these "helps" are of real value to do at least two things:

1. Enlarge his business on a profitable basis.
2. Add to his local prestige.

There are two logical reasons why untold millions have been wasted in the attempt to produce dealers' coöperation through dealers' "helps."

1. The failure to develop a system whereby these "helps" are properly distributed and at the same time to determine if they are being used advantageously.
2. The failure to produce striking and effective advertising matter.

Dealer "helps" when properly used have been very successful in bringing the manufacturer or the whole-

saler close to his dealer and in assisting in the developing of increased volume with an added profit.

These dealer "helps" take many forms. The following items have been used successfully as dealers' "helps":

Calendars	Price Tickets.
Fans.	Window Displays.
Wrapping Paper.	Posters
School Bags.	Wall Hangers.
Chairs for Shoe Department.	Case Placards.
	Picture-Show Slides.
Footstools for Shoe Department.	Electric Flash Signs.
	Store Front Signs.
Gummed Stickers.	Electrotypes, etc.

The highest measure of efficiency in dealers' "helps" can be reached only by a proper foundation. This foundation should be built upon knowing something about the dealer to whom you are sending these "helps." Therefore, the traveling salesmen should be furnished with blanks printed as shown in Figure 56.

The traveling salesman should be made to understand that careful attention is necessary in giving a detailed report regarding advertising peculiarities of his customers. Upon his report will greatly depend the value of the aid you give in gaining the coöperation of the customer. The report should be given only on customers whom you have sold.

These reports in your advertising department will give you information which, if properly handled, will materially decrease your waste on dealers' "helps."

It should be distinctly known that you have an unbreakable rule that your dealers' "helps" go only to

REPORT FOR ADVERTISING DEPARTMENT

Firm Name.....Town.....State.....

Class of business—department store, general store, or what....

.....

Is store kept neat?.....How many floors are occupied?.....

Approximate size of floors.....

How is merchandise displayed?.....

What kind of window displays?.....

What quality goods handled?.....

Are they friendly towards our line?.....

Are they friendly towards advertised lines?.....

Is newspaper advertising used?.....

Is street-car advertising used?.....

Is outdoor advertising used?.....

Are slides for moving pictures used?.....

Is circularizing used? (What kind?).....

Are show-case placards used?.....Wall signs?.....

Window hangers?.....Advertising novelties?.....

If possible send us local newspapers containing their advertisements.

Remarks.....

.....

Give us as much information as possible regarding advertising done, "helps" being used from competitors, and whether good use has been made of "helps" we sent; also your idea of what advertising matter could be used advantageously.

Name of salesman.....Date.....

FIG. 56.—Salesmen's Report to Advertising Department to Aid Dealer Campaign

customers because of the great expense involved. They represent the combined efforts of experienced copy writers, noted artists, high-grade printers, and skilled idea men. Thus you leave the impression that a dealer who is a customer has in your advertising department an asset which he can profitably employ in his own business, however, only as long as he remains your customer.

Never send out dealer "helps" unless they are actually ordered by customers. Even though the order comes through your traveling salesmen, it should be signed by the customer. Haphazard distribution of "helps" is the source of an enormous waste. Place the customer under a moral obligation to use the "helps" which he has actually asked for and which through his request have put you to an expense.

Then, again, the very "helps" that may appear to him as unique and of a special worth as producers for his trade might be overlooked by you and something sent that would not interest him.

For electrotypes of advertisements have the following blank filled out:

Gentlemen: Please ship with my next order the following electrotypes:

Numbers .....

(Order electrotypes only by numbers.)

I will guarantee to run these electrotypes during this season in local papers and to send you marked copies.

Respectfully,

Firm name.....

By.....

Then have another blank which will read as follows:

ADVERTISING DEPARTMENT

Please send the "helps" which I have checked. I can and will use them advantageously.

Number.....Gummed stickers. Number.....Wall hangers.

Number.....Price tickets. Number.....Case placards.

Number.....Window displays. Number.....Picture-show slides.

Number.....Calendars. Number.....Electric flash signs.

Number.....Posters. Number.....Store front signs.

Imprint—Yes.....No.....

How shipped .....

Firm name .....

By .....Date .....

On the day on which the "helps" are shipped to the customer a letter should be written advising of the shipment and how it was sent, and a return card placed in the letter with the following printed thereon:

We beg to acknowledge receipt of "helps" ordered by us. It is our intention to use same in the following way. We beg to remain

Very truly,

Firm name.....

By.....

If this system is used by the traveling salesman blank, you will have a thorough analysis of the customers who use your "helps." By having them send you a bona

fide order, you place them under a moral obligation. By sending an acknowledgment card, you are in a position to follow them up in case you do not receive the return card and always to have the matter of the "helps" under the surveillance of the advertising department.

In the selection of advertising "helps" as much care should be given as in the selection of your merchandise. The class of dealers to whom you are appealing should be taken into consideration, as well as the class of consumers those dealers sell to, and the dealers' "helps" should be selected so as to appeal to the consumer to whom the retailer is selling. The haphazard selection of dealers' "helps" is just as dangerous as the haphazard distribution of them.

Dealers' "helps" must be exactly what their name indicates—a help to your dealers. When they cease to be a help to your dealers, they simply become an expense burden to you.

SELF-TEST QUESTIONS

1. What are the chief forms of advertising directed at the dealers?
2. In what ways may the self-interest of the dealer be tied up in the campaign?
3. How are advance dealers' bulletins used?
4. What typographical and display factors should be considered in such literature?
5. What is meant by dealers' "helps"? How do they aid the merchant?
6. Describe some well-known forms of dealers' "helps."
7. What records are required in managing dealers' "helps"?
8. Should dealers' "helps" be sent to a merchant without his request? Discuss.

CHAPTER XV

ILLUSTRATING AN APPEAL TO WOMEN

The Ivory Soap advertisement here shown is a reproduction and a reduction of a full page which appeared in the *Ladies' Home Journal.*

The first consideration in the analysis of this advertisement should be the class to whom its appeal is directed.

Consider, then, that the advertisement appears in the *Ladies' Home Journal,* a woman's publication. Directly opposite and facing it we find the editorial page, which appeals very forcefully to the women readers of this publication.

The entire construction of this advertisement was for the purpose of appealing to every woman reader, and particularly to mothers. It was not overlooked, however, that the *Ladies' Home Journal* is read from drawing room to kitchen, that it is of interest to mother, daughter, and maid. Therefore, note very carefully the illustration and see how it claims the attention of the class sought.

The Illustration

Here we see pictured a family consisting of father, mother, and three children, seated at the breakfast table. Good action is produced by the boy running down the stairs and the maid ready to serve.

Sometimes it is hard to make a boy get up in the morning, but if he has been "brought up" on Ivory Soap he is sure to be bright and clean when he reaches the breakfast table.

Children take to Ivory Soap. As babies, the floating cake fascinates them. Then, a little later, they realize what a pleasant bath it makes so that, while still very young, they are willing to attend to their own toilets. Thus the practice of cleanliness becomes a habit which not even the prospect of a late breakfast can alter.

It is only natural for Ivory Soap to influence its users in this way. It is so mild and pure that it feels soothing to the tenderest skin. It gives such a bubbly, copious lather that it is a delight to bathe with it. And it rinses so readily that the skin is left in its natural, healthy condition—glowingly, refreshingly clean.

IVORY SOAP . . . . 99 $\frac{44}{100}$ % PURE

FIG. 57.—Reproduction of Full-Page Ivory Soap Advertisement

Wholly apart from Ivory Soap or any other merchandise, this illustration has within itself attention value for almost every living woman. Table decorations always attract the attention of some women; mothers are always attracted by children; young ladies are attracted by illustrations of young ladies, to see how their hair is done up, etc.; servants are attracted by illustrations of servants.

The illustration also has that element which arouses curiosity. There is the empty chair, the father's hand on the chair, the boy racing down the steps, all eyes turned towards the boy. Before you know it, you are dragged into the text matter.

This illustration is 133 screen half tone made from a wash drawing, which is the correct screen for the paper used in the *Ladies' Home Journal.*

Typography and Text

Now let us analyze the text matter. Typographically it is clean, easy to read, satisfying to the eye. In the original, which occupied a full page in the *Ladies' Home Journal,* the body type was 18-point Caslon Old Style and graduated from that down to 12-point Caslon Old Style. Read the wording. You need no dictionary to find the meaning of any word. There is no attempt to use big words or cute epigrammatic sayings; nothing but common-sense arguments presented in good, plain English that in a friendly, though forceful manner, enter into the thoughts of those that read it.

First they tell the mother something she already knows: "It is hard to make the boy get up in the morning." Don't you see how they have found a point

of contact with the mother? Can't you see her smiling as she reads it and saying, "That's so, it is hard to get John up." But they know the class to whom they are appealing and do not make the mistake of adding, "Ivory Soap will get him up early," for then they would have lost what they had gained, as the mother would shake her head and say, "Ivory Soap would not make my John get up early." Instead they switch and reach out for that essential—vanity—and say, "Ivory Soap will make him bright and clean when he reaches the breakfast table," and the mother still smiling is probably speculating along these lines: "I wonder if I could get John to do it? He would be such a handsome boy if I could keep him clean."

Then look at the appeal to mothers with babies. "Children take to Ivory Soap. As babies the floating cake fascinates them."

In a very pleasant, easy manner and by inference they make the suggestion that the floating Ivory Soap will keep baby quiet and contented while he is having his bath.

All through the text matter you find these simple, compelling arguments and never do they lose sight of the fact that they are selling Ivory Soap, nor do they get away from the class to whom they are appealing.

In the bottom line, Ivory Soap is displayed in a good, clean, readable type, and then comes a cut of the merchandise itself, showing a bar of Ivory Soap, and showing it in white so that the trade-name "Ivory" can be distinctly read, and also bringing out in the cake that it is patented, which has a certain amount of mind value on a percentage of the purchasing public. You can plainly see the indentation in the center of

the bar where the housewife can take a string and cut it in two, thereby showing that the one cake will serve two places at one time, or for convenience' sake will fit the hand, or for economy's sake will permit of the using of only half of the bar at one time. Then we find displayed 99 44/100 per cent pure.

This matter of purity is a fact; otherwise this concern would not make the statement, because misrepresentations will nullify the best advertisement ever written. Had they so chosen, they could doubtless have made Ivory Soap 100 per cent pure, but 99 44/100 per cent pure is a much better merchandising statement than 100 per cent, on the same theory that a merchant will mark an article $4.98 instead of $5 for the selling effect. To the thinking consumer 99 44/100 per cent appears as though it has been analyzed down to the minutest detail, and that it is exactly as stated, whereas 100 per cent pure, in itself, to a certain extent, appears flamboyant and as a statement for effect rather than a statement of fact.

A Feature

Now we have the advertisement before us complete, but here is another point. The entire construction of the advertisement, the illustration, the typographical effect of the text matter, the paper, and the location of the advertisement, next to the editorial, was done for the purpose of halting the mind on its rapid journey through the publication by having it momentarily think it was an illustrated feature page of the publication; in other words, an illustrated reader. Of course, the display at the bottom stamps it an advertisement, but the eye will naturally strike an illustration first,

and, therefore, the method and manner in which it has been handled as an illustrated feature page gives it a further opportunity of attention value.

However, you must remember that Proctor & Gamble Company, manufacturers of Ivory Soap, are an old established concern with nation-wide distribution. Their product is known by almost every housewife, and the same kind of advertisement that could be used for them could not be used successfully by a product not so well known, or by a product seeking initiatory dealer distribution and consumer demand.

SELF-TEST QUESTIONS

1. Would this Ivory Soap advertisement have been just as well suited for *Harper's Magazine* or some other high-class literary publication? Why?
2. How does this advertisement make its appeal to mother? to daughter? to the maid?
3. How is curiosity introduced?
4. Point out a number of image-making sentences in the copy.
5. Why does Ivory Soap advertise 99 44/100 per cent pure?
6. By what devices is the advertisement made readable?

CHAPTER XVI

CREATING DEALER AND CONSUMER DEMAND INITIATORY CAMPAIGN

To illustrate the various steps in preparing, launching, and conducting an initiatory advertising campaign we here show a practical demonstration of such a campaign in successful operation.

The campaign in question is that of the DePree Chemical Company on a line of some one hundred and twenty-five toilet and remedial preparations grouped under the trade-name "San-Tox."

This campaign is initiatory not only in the sense that it represents the first advertising of a national character done on these products, but also in the sense that it has to do with the placing of a new product on the market. Prior to the inauguration of this campaign San-Tox was practically unknown. A comprehensive analysis of the campaign, therefore, must include (a) the gaining of dealer distribution; (b) the winning of the friendship, confidence, and coöperation of the dealer; (c) the selection of the proper medium; and (d) the gaining of the attention and confidence of the consumer to the point of creating a demand.

The success of an advertising campaign of this character is measured by the amount of time and money expended in the accomplishment of the four objects enumerated above. In the case in question these four objects have been accomplished in a comparatively

brief space of time and at a relatively small expenditure of money. Hence the campaign may be regarded as a highly successful one.

Let us now consider the manner in which these four links have been forged into a chain, and examine the respective strength of each.

The San-Tox preparations, one and all, are compounded at the laboratories of the DePree Chemical Company, nationally known as "makers of pure pharmaceuticals." Every item that bears the trade-mark "San-Tox" is closely analyzed and must pass rigid scrutiny as to quality before it does become, in name as well as in fact, a San-Tox item. The entire campaign, therefore, was based upon positive knowledge of a high degree of merit of the product to be advertised.

It was first determined that the high reputation of San-Tox must be maintained. No misrepresentation could be permitted either in its advertising or by the retail dealer when selling it to the consumer. To do this consistently and logically it was decided that the DePree Chemical Company must retain absolute control of the San-Tox distribution. They could not control the distribution if they sold to the jobber to be resold to the retailer, for naturally the jobber would sell it to as many of his customers as desired it. It was therefore decided to eliminate the jobber and sell direct from the laboratories to the retailer.

Then the merchandising conditions of the retail druggist were fully analyzed. He had hundreds of brands on his shelves competitive to items in the San-Tox line, some of which had been standardized through advertising, and others that bore his own name and his own private trade-mark.

A Public Service of Vital Importance to You!

The Sign of the Nurse Points Out the San-Tox Line

This announces the advent of a public service of importance—the establishment of SAN-TOX Drug Stores nearly everywhere. This service provides uniform excellence and purity in Toilet and Household preparations.

A preparation for almost every need

When you want a Toilet or Household preparation for any purpose whatever, step into your local SAN-TOX Drug Store—ask the druggist for a ... Talcum, Lotion, Dentifrice or any other such article. He will unhesitatingly offer you a SAN-TOX preparation, because he can conscientiously ... it his personal guarantee ...

... that SAN-TOX is the line that will substantiate ... and that there is absolutely no question ... SAN-TOX ... are compounded of purest ingredients according to safe formulas.

San-Tox drug stores everywhere

There is one near you. You know the druggists in your town. Look up the local SAN-TOX Druggist—you'll find he's one of the best in town you can depend upon his word. Remember, only druggists whose records are above reproach can sell SAN-TOX preparations.

Money refunded

... is made for SAN-TOX preparations to substa... the above ... your local SAN-TOX Dr... public preparati... merit ...

SAN-TOX ...

... on to immediately.

Make this test:

Ask your local SAN-TOX Druggist today for SAN-TOX Tooth Paste or Tooth Powder ... how easily it cl...

If it doesn't delight you ... if it doesn't prove the finest dentifrice ... used—the drug... ... This test ... SAN-TOX merit ... each prepa... of equal excellence. We ... have you ... ture SAN-TOX ... any one of them

Look for the San-Tox Nurse

Her picture appears on every SAN-TOX preparation. She is symbolical of purity, quality and safety. She's your means of identifying the SAN-TOX Drug Stores in your town. Look for her picture on the show window. Wherever you see her you will receive fair treatment.

... one SAN-TOX preparation today—a delight awaits you. If there is no SAN-TOX Drug Store near you, write us for elegant booklet of SAN-TOX ... ations and let us ... get them

Important to dealers

There is some non-competitive territory still open. We want to prove to dealers, whose records meet with all our requirements, that SAN-TOX is one of the most successful lines ... SAN-TOX ... stant repeater that SAN-TOX customers ... SAN-TOX ... time to their friends because of absolute purity and extreme satisfaction. We invite correspondence with high class dealers.

THE DE PREE CHEMICAL COMPANY, CHICAGO

FIG. 58.—Dealer and Consumer Demand

Merchandising Plan

The analysis brought this conclusion. The merchandising plan must be so fenced in that the dealer could be easily shown the following advantages: (1) He could substitute San-Tox for any competitive item he had on his shelf, and in doing so know that his customer was fully protected as to merit; (2) he could safely say to that customer, "In selling you San-Tox I am selling you as good as can be made"; and (3) he could quickly recognize that his profits would be protected, so that he would make more money, give the consumer better value, and also make price cutting unnecessary.

Remember, the entire foundation of this campaign is built on merit, and to be successful the DePree Chemical Company must hold faith with the dealer, so that he in turn can hold faith with the consumer, otherwise the campaign based on the merchandsing plans outlined could not have been a success.

It was next determined that there was only one logical way to do this and that was to confine the sale of San-Tox items to only one druggist within a given trade zone, in other words, make it noncompetitive in the chosen druggist's trade zone. This would give that druggist the absolute control of distribution and also make it unnecessary for him to do any price cutting, because he would have no competition on this trade-marked brand, and whenever a demand should be created in his community for San-Tox, that demand would of necessity have to be satisfied in his particular drug store, as no one else handled it.

This plan meant considerable figuring. It had to take into consideration the minimizing of the expense of distribution and also to determine whether a suffi-

cient volume could be maintained by confining the consumer distribution to one druggist instead of many in a trade zone.

After these questions were answered satisfactorily, came the question of how, most quickly and economically, to gain dealer and consumer distribution. While it was necessary to have dealer distribution before consumer distribution could be made by using the merchandising plans determined upon, still it was necessary first to determine what vehicle would be used to gain consumer demand, so that in the sales talk to the dealer he could be shown the exact plan whereby consumer demand would be developed, and how through this plan in a nation-wide campaign it would be localized to his particular store.

Medium

In the initiatory campaign the *Saturday Evening Post* was chosen as the publication to carry the maximum amount of space. It was decided to use this magazine in units of pages at an expenditure of $5,000 per month. The *Saturday Evening Post* was chosen for the purpose of playing a dual role on consumer and dealer. This weekly in its more than 2,000,000 circulation has as readers undoubtedly more retail druggists than any other one publication published.

Copy

Therefore, the next step was the copy to go into the *Saturday Evening Post.* The copy shown here is a reproduction of the first full page advertisement of San-Tox that appeared in this publication. In analyzing

this particular page it must be determined what was to be accomplished by this advertising.

Now recollect, the DePree Chemical Company are seeking dealer distribution for their San-Tox items. Probably weeks before they appear in the *Saturday Evening Post* facsimiles of the advertisements will be shown the retail dealers to convince them of the aggressive manner in which consumer demand will be developed for the benefit of the dealer who becomes what they term a "San-Tox druggist."

Copies of these advertisements will be spread before the dealer and he will be shown and told how, if he becomes a San-Tox dealer, he will be directly benefited by the thousands upon thousands of dollars spent on the campaign. His attention will be drawn to the picture of the nurse in the advertisement, and also he will be shown a facsimile of the nurse picture that he is to put in a conspicuous place so that it can be readily seen, and then he will be told how this picture of the nurse in the advertisement and the picture in his store will directly tie up all the advertising done by the San-Tox Company to his store. His attention will be drawn not only to the picture of the nurse in the advertisement, but to the wording directly to the right of the nurse's head, "The Sign of the Nurse Points Out the San-Tox Druggist," and also to the text matter under the caption, "Look for the San-Tox Nurse," and again, it will be emphasized to him that as his is the only store in his trade zone that can show this picture, he, and he alone of all the druggists in his locality, will receive the benefit of the advertising.

Another trade-winning argument to the dealer is the most excellently thought-out headline, "A Public Service of Vital Importance to You." While this head-

line is directed to the consuming public, it also tells the dealer that all living in his trade zone who desire this public service must make his store headquarters, because he controls this particular public service in his territory.

Under the caption, "San-Tox Drug Stores Everywhere," we find the following:

Look up the local San-Tox druggist—you will find he is one of the best in town; you can depend upon his word. Remember, only druggists whose records are above reproach can sell San-Tox preparations.

The force of this argument, when the San-Tox salesman is showing this advertisement to every prospective dealer, is obvious. It not only appeals to the vanity of the druggist, but it implies absolute quality in the merchandise and the high standard in which it is going to be handled, and also permits the salesman forcefully to show the dealer that he cannot afford this trade-winning advertised article to go to a competitor because this strong campaign for consumer demand is going to make somebody in his town very valuable trade.

Next consider the text under the caption, "Important to Dealers." This is a bid for confidence, because the dealer is shown by this that it is absolutely impossible for the DePree Chemical Company to do otherwise than to adhere to the noncompetitive contract that they have made with him, because they now make the statement publicly and nationally over their own signature and must abide by it.

As we have analyzed the construction of this advertisement for its effect upon the dealer, both as to the part it plays in gaining dealer distribution and as to the coöperation of dealers, we shall analyze it from the standpoint of its appeal to the ultimate consumer.

Remember, an advertisement is not built for the purpose of exploiting the work of the artist, or the typographical mannerism of the compositor, but for the one purpose of reaching the point of contact. It must be so arranged that it advertises the merchandise, or the identification mark on the merchandise, not the art work or the typographical effect. The advertisement must be so constructed as first to attract the attention and then to concentrate the attention attracted upon the important sales-producing essentials of the merchandise that is being exploited.

Therefore, it is very important indeed that discretion and thought be used in the typographical arrangement and in the illustration decided upon, so that they will harmonize with the essentials that you desire the reader to know and remember.

The San-Tox advertisement shown here is greatly reduced from its original size; however, it gives an idea of how excellently the entire advertisement, from typographical standpoint as well as illustration, harmonizes with the idea and the purpose for which the advertisement was constructed, and that was to bring out the essentials—merit, purity, and confidence—and also to introduce an identification mark for the consumer to remember.

Bear in mind, an identification mark, or a trade-mark, is one of the first essentials in publicity advertising. It is giving the consumer the advantage to buy that which can readily be identified by name or mark. The value of that mark or name is dependent upon its constant repetition tied up with the merchandise that it represents, and the manner in which the consuming public look upon that trade-mark as symbolizing honest quality.

Therefore in this advertisement notice these two things: (1) The head of the nurse and (2) the trade-name "San-Tox."

It will be observed that the trade-name "San-Tox" in the large display is so located in the advertisement that the eye must strike it. The lettering is identical with that on each of the preparations and brings out the continuity of the identical trade-mark both for identification and for remembrance' sake. Throughout the advertisement you will find the name "San-Tox" appearing more than twenty times, but tied up in such a way that the repetition of it does not repel the reader, but familiarizes him with the name and its pronunciation and the manner in which it is hyphenated with the horizontal "S" instead of the regular hyphen, giving it a certain individuality which makes it easily remembered and also—for those who care to seek it—a definite and appropriate meaning: "Sans," without, and "Tox," poison—without poison.

Again, at the bottom of the advertisement appear the facsimiles of nineteen San-Tox preparations, showing the identical packages. This has the effect of familiarizing the consumer with the style of package used, and also affords an opportunity of giving the names of nineteen of the preparations, which further emphasizes one of the subheads which reads, "A Preparation for Almost Every Need." And again, it immediately shows the consumer that the name "San-Tox" is not an identification mark on one preparation, but that same identification mark of quality covers every preparation made by the DePree Chemical Company.

Three things almost instantaneously rivet the attention when the eye first rests on this page: the nurse, the lily, and the trade-name "San-Tox." The nurse

placed in the lily symbolizes purity, but a nurse does more than that. We have been educated up to the belief, or rather the knowledge, that a nurse in a sick room means efficiency, sanitation, merit, and careful, expert attention.

Recollect that this is the first San-Tox advertisement ever placed in a national medium, and it is introducing the consuming public to a trade-name and a trade-mark and surrounding that trade-name and trade-mark with quality and purity.

The headline next claims attention. In the original this was a hand-drawn letter, clear and distinct, quick to catch the eye, and easy to read. Note the wording, "A Public Service of Vital Importance to You." Now take that wording with its tie-up of this nurse, because the headline and the trade-mark and the nurse are an eyeful, and the way it is arranged, they will be practically seen at one and the same time. In the first place the wording has the effect of being an important message that should not be overlooked, and it being so important that it becomes a public service magnifies its possibility.

When that public service is tied up with the nurse, before one is aware of it, it has instilled within the mind that element of curiosity to go farther and one can hardly resist going into the text matter.

The text matter in the original was set, both body and subheads, in what is known as "Recut Caslon." The text was graduated from 12 point to 8 point. The type has a good face, comes out strong, and is easy to read. The entire text is a strong appeal to the reader for his confidence, and it does this with an exceptionally strong punch, because to a certain extent it is done indirectly, since a great portion of this advertise-

ment is directed to the dealer; but the advertisement is the news type of advertising that interests the consumer, and that which is directed to the dealer reaches the consumer in even a more forceful manner than had it been directed to the consumer.

For instance, a very strong appeal to the confidence of the consumer is the entire text matter under the caption, "Important to Dealers." And then again, when it says that only druggists whose records are above reproach can sell San-Tox preparations is another bid for the confidence of the consumer. Throughout the entire advertisement is punch after punch to reach the consumer's mind with this thought: Any time you buy a preparation that has the name "San-Tox" on it, from the standpoint of merit and purity, it has no equal; all you have to do is to try it, prove it yourself; if it is not so, go to your dealer and get your money back.

SELF-TEST QUESTIONS

1. What four main factors had to be considered in the San-Tox campaign?
2. How was the goodwill and faith of druggists enlisted?
3. Why were copies of these advertisements shown to dealers long before they appeared in the *Post*?
4. How was the vanity of the druggist appealed to in the copy?
5. What purpose does the nurse serve in the illustration?
6. Just how is both dealer and consumer appeal introduced in this advertisement?
7. By what means is the trade-name emphasized?
8. What means are employed to enlist the confidence of the consumer in this product?

CHAPTER XVII

ILLUSTRATION IN TYPOGRAPHY

The advertisement of the LaSalle Extension University reproduced here is greatly reduced from the original. This advertisement teaches a most excellent lesson in effective display.

The entire advertisement is framed with border and illustration on the left-hand side and bottom with a 12-point strong black border; on the right side the law books and the lawyer; at the top the jury. However, what we wish is to call particular attention to the good judgment shown in the entire typographical dress of this advertisement, and also to bring out the point that the selling appeal in an advertisement is emphasized by correct typography.

The Display and Headlines

Many make the mistake of believing that to secure effective display lines all that is necessary is to choose big black-face type. However, unless skill is used when large black-face type is used, there is danger of an effect that will jar rather than please the eye, and it is difficult to concentrate the mind when the eye has been insulted.

In this advertisement which occupied an entire page measuring 9x13 inches, there is a great deal of text matter, although a considerable portion of the space

is taken up with cuts, display heads, and borders. Still it has been handled in such a skillful manner that it is very readable, does not have a crowded effect, and from a typographical standpoint has a decided punch. The analysis which follows shows that these effects are not obtained without a very intimate knowledge of typography and the ability to visualize the desired effect.

As the eye first strikes this page, the three first display heads, and only the three first, are seen because they constitute an eyeful and the eye at the first glance will not go below the border used around the Money-Back Guarantee Bond.

For these first three headings the same type face was used, the Foster type—a very strong black-face type which has both character and punch to it and can be read clearly and distinctly at a glance.

The first display line "Become a Lawyer" is set in 48-point Foster. The little white space between the letter "L" and the rule, and the white space between the letter "R" and the cut add much to the striking effect of the headline, making it both pleasing and forceful. It would have been a mistake to have cut the shoulder from these letters, thus having the "L" rest on top of the rule and the "R" extend to touch the edge of the cut; this would have practically reduced the strong black and white effect.

The second display head, "Law Leads the Way to Power, Prestige, Wealth," is set in 42-point Foster.

The third, "We Train You by Mail," is set in 36-point Foster.

Now we have a graduated scale from 48 point to 36 point, using a uniform type face and detracting none from the harmony, and still saving space by graduation.

Become a LAWYER

There are thousands of men and women today working in small positions for small wages, with small future prospects—men and women who could be powerful factors—who could be prosperous, independent and influential if they had the right opportunity. If you are among these men and women we offer you the opportunity to get **out** of the small wage class and enter a dignified profession which holds for you the prosperity, the power, the respect and the independence you long for. We're going to make this great step into a new world possible—we'll **advise** you, **guide** you.

We want to prove to every ambitious man and woman in America that the **LaSalle** Course is without doubt the most thorough, most practical, simplified and easiest course to quickly master. We want to prove how powerful and broad the **LaSalle** Extension University is—to prove this is the Home Study School you should enroll with.

LAW Leads The Way to Power, Prestige, Wealth

Look around you—see who are the most prosperous, most independent men. They are **Lawyers** or business men with **legal training.** They **stopped** and **thought** before choosing their life's work. Then they learned law, because they realized that **law** offers unusual possibilities for success and prosperity. A successful lawyer can earn $5,000 to $25,000 a year. Law is a profession that can lead you to success in almost any line—that gives you an honorable standing everywhere. Many of our greatest capitalists, statesmen and business men are Lawyers.

If you are now following a profession that pays you only a small salary—don't be discouraged. Use your spare time to become a Lawyer—get into the profession that prepares you for the bigger things in life. Law is today such a vital factor in business that the demand for Lawyers is increasing—big firms need competent Lawyers for their regular staff.

Don't think it is too late to change—don't think you can't learn. The **LaSalle** Extension University is founded for the purpose of helping men and women just like yourself out of a limited line of work and into a profession that offers a big income and independence. Because Law is a dignified, lucrative, powerful profession, don't think it is unusually hard to learn Law. We have a simplified extension method

We Train You By MAIL!

It is no longer necessary to give up your position and go away to college or to pay a big tuition fee. The **LaSalle** can train you to become a **Lawyer,** in your own home, in spare time, by mail. The **LaSalle** law text is edited by James Parker Hall, Dean of the University of Chicago Law School and James DeWitt Andrews, formerly Member of Faculty Northwestern University and written by legal authorities and Professors in big resident colleges such as **Harvard, Northwestern, Leland Stanford, University of California, University of Chicago, University of Michigan, University of Wisconsin, Tulane University, etc.** Recognized as foremost Home Study Law Course by greatest authorities—follows methods used in resident Universities. Studying Law by the **LaSalle** method is like having professors in your home. We are the largest Home Study University Extension Law School in America—enroll more students than any other. Enroll now and receive complete, Standard Law Library—consisting over 40 text books in 14 volumes American Law and Procedure, completely covering every branch of law—massive, handsome set—over 6,000 pages 10,000 illustrative cases—bound in handsome ¾ sheep binding—a $50.00 work—without additional cost to you. Write now for free copy of "Evidence" and Valuable Law Guide—two remarkable books that show you how to start right—that put you on the path leading to a successful professional and business career

MONEY-BACK GUARANTEE BOND

So thorough is the LaSalle Home Study Course—so exceptional has been the success of LaSalle students—that we issue with each LaSalle Course a legal, binding guarantee to refund the entire tuition fee if after you complete the Course you are not perfectly satisfied. This guarantee is backed by our entire capital and resources of more than one million dollars, which assure your absolute success

EXTRA SPECIAL!

FREE—Complete Course in Public Speaking

Written by Dr. Frederick B. Robinson, A. B., A. M., Ph. D., Professor of Public Speaking at College of the City of New York. Editor, Public Speaking Review, and Lecturer on Public Speaking at various Universities and Public Lecturer for the New York Board of Education.

This is another astonishing LaSalle action—another big LaSalle offer unequalled by any other Law School. This remarkable course in "Public Speaking" is not a mere pamphlet, but a complete, authoritative, efficient course covering fully every essential—a course that will qualify you to become a recognized public speaker.

If you're ambitious you want to be able to speak fluently and powerfully in public. It's a wonderful accomplishment—it gives you wonderful influence, pride, satisfaction—it's a force that upholds your mental power—it has made men and women famous and wealthy. We now put this great asset within your reach. You readily, right in your own home, master our remarkable thorough, complete course in Public Speaking. Don't confuse this with any other similar course—no other course is like it—you can't compare our course. It thoroughly masters the art of Public Speaking.

Write quick and learn how we give this great, complete course and all books absolutely free of all cost, in connection with our Law Course. This is a Special Introductory Offer and is subject to withdrawal without notice, so write now for free details

Become an LL.B.

The State of Illinois grants degrees us to confer on our graduates the Degree of Bachelor of Laws (LL. B.). **We guarantee to coach free and until successful, any LaSalle graduate failing to pass subjects covered by bar examinations.** Our graduates have attained high honors—in a recent bar examination at Lansing, Mich., only 6 out of 34 applicants were successful, and **two of those who passed were LaSalle students Not one of the LaSalle students who entered the examinations failed.** Among the eight selected four were graduates of leading resident Universities. This is more proof that the **LaSalle** Home Study Law Course is the most successful

Special Course for Business Men

Every business man should have our course in Law. A knowledge of law is vitally important to every business man. Many of our students have learned that when they have mastered the principles of legal knowledge and the superiority of our simplified method of training, they have gained a position with the firm they were employed by, or have secured a better position with another firm. Write for the Special Course for Business Men

ACT NOW!

If you want to get out of the small wage class and enter a dignified profession which holds for you the prosperity, the power, the respect and the independence you long for, you never suppose the prosperity and power you want. Don't think it is not offer the possibilities of advancement there is a limit to everything. All your hard work and effort will be of little avail. Enter a line of work that offers reaching big salaries. Many of our graduates are making as much as $5,000 a year. Don't waste any more time getting big about your present small salary. Act now, and act quick

MAIL COUPON

This Is Your Opportunity

Do I think you can succeed? Absolutely. I am sure you can. Knowledge is the beginning to everything, and there must be a beginning to the successful career that awaits you, so make up your mind not to be held down to a small job and small wage. Don't worry about cost—we make payments easy. Mail the coupon quick for proof. Send no money—we send everything free. Write NOW!

LaSALLE EXTENSION UNIVERSITY, Dept. Chicago, Ill.

LaSalle Extension University, Dept. Chicago, Ill.

Send at once free facts about your Money Back Guarantee Bond—also about EXTRA SPECIAL FREE Offer of Complete Course in Public Speaking with free copies of EVIDENCE and Valuable Law Guide

Name .....

Street and No. .....

City ..... State .....

FIG. 59.—Illustration in Typography

The Body Type

For the body type Century was selected. As stated above, there is considerable text matter in this particular advertisement, and with the cuts and rules, if great foresight had not been used in the selection of the type and the matter of displaying it, both for text and display heads, it would have had a very crowded appearance. Therefore, under the 48-point display head, 10-point Century was used for the text; under the 42-point Foster display head, 8-point Century was used for the body; under the 36-point display head, 6-point Century was used, and then it graduated down from the 6 point into 5 point.

Had the text been started with either 5 point or 6 point, it would have been rather severe for the reader to get into the text, but being started in 10-point Century, which is good, large, plain, readable type, he has begun with a pleasing eye effect and is gradually taken from 10 point into 8 point, then 6 point, and then 5 point, and he unconsciously gets into the smaller type without any bad effect whatsoever. Skill was also used in graduating the size of the body type used with the size of the display heads.

Relation of Typography and Copy

The thought desired to be emphasized in the analysis of the typographical dress of this advertisement is as follows:

The method and manner in which your type is displayed has much to do with attracting attention. The method and manner in which the body of the advertisement is handled typographically has much to do with

the pleasing of the eye to the extent that the reader will continue reading the advertisement. But do not make the mistake of thinking that there should be an apparent effort at art in the typographical dress. By this it is meant that the eye of the public should not realize that it is a piece of art, because then the mind might be concentrated on the art features of the typographical dress instead of upon the merchandise that the advertisement is exploiting. The set-up should be done with that adroit skill which draws and attracts attention, while the mind is absolutely unconscious of the reason why the eye was attracted. The typographical dress of an advertisement should have *eye value.* The selling arguments within the advertisement should have *mind value.* Therefore, the entire duty of the typographical dress of an advertisement ceases when it performs its duty to the eye, and the logic of the selling arguments then takes up the next step and must do its duty to the mind.

SELF-TEST QUESTIONS

1. How was the focal point determined in the LaSalle advertisement?
2. Why was Foster type used in the display lines?
3. How does typography add to the attention value of this advertisement?
4. How was the large amount of text matter introduced so as to make it very readable typographically?
5. What distinction is made between eye-value and mind-value in copy?
6. How does typography and illustration aid the selling appeal in this advertisement?

CHAPTER XVIII

ILLUSTRATING THE COMIC AND UNUSUAL

In illustrating this advertisement of Wrigley's Spearmint Chewing Gum, the purpose is to analyze the following features: the use of the comic and the unusual in illustration; the use of a name, or brand, and trademark in advertising; and the use of premiums as a selling feature.

The Comic and Unusual

Let us visualize this advertisement in its entirety. We find two things are handled here for attention value, the unusual and the comic, which appeal to the instinct of curiosity. Both of these are very dangerous indeed in advertising, because they are indirect rather than direct. In other words, they are not relevant to the merchandise exploited, and if not handled in a very skillful manner, so as to dovetail harmoniously with both the selling scheme and the merchandise, will do more harm than good.

Our curiosity may be aroused towards the unusual and comic, but in using this method to arouse curiosity and gain attention, there is great danger of emphasizing these features rather than the merchandise.

For instance, "Spotless Town" advertising created quite a stir and "Spotless Town" was known everywhere, but Sapolio in the campaign became so incidental

it was almost forgotten and the "Spotless Town" campaign was withdrawn.

"Sunny Jim" embodied the comical and became known from ocean to ocean, but "Sunny Jim" was so emphasized that the breakfast food "Force" was entirely forgotten and the campaign failed.

In other words, while this kind of advertising might both attract and sustain attention, the danger lies in the fact that the attention attracted might be concentrated upon the unusual or comic features rather than upon the merchandise.

In the construction of the Wrigley gum advertisement, every effort was made to counteract the danger of concentrating upon the comic features rather than upon the selling features. Therefore, we find, where the eye cannot miss it, facsimile illustration packages of two of the gums that the William Wrigley, Jr., Company are exploiting, and very strongly the names "Wrigley's Spearmint" and "Wrigley's Doublemint" appear on these packages. Also for its attention value, the trademark of the United Profit-Sharing Coupons is boldly displayed between the packages.

Then right at the beginning, in the text matter, the writer of this copy accepts the fundamental principle that selling is a serious proposition and not a laughing matter, and that direct selling talk is much better than indirect. He comes right at you with the statement: "Dentists affirm its helpfulness to teeth and gums. Doctors attest its aid to appetite and digestion." Therefore you have it right at the beginning that this advertisement is for the purpose of selling Wrigley's Spearmint and Wrigley's Doublemint, and that with it you are going to get a Profit-Sharing Coupon. He tells you the benefits that you will derive by the use

Children Love It—
Don't Deny Them

Dentists affirm its helpfulness to teeth and gums. Doctors attest its aid to appetite and digestion.

Give the kiddies all they want. Use it yourself—regularly. Keep it always on hand.

Cultivate the saving instinct with the ***United Profit-Sharing Coupons*** around each package, good toward high-grade merchandise.

Have you seen "Wrigley's Mother Goose"—newest jingle book—28 pages in colors?

The "Wrigley Spearmen" want you to see all their quaint antics in this book, free! Write for it today to

Wm. Wrigley Jr. Co.
Kesner Bldg.
Chicago

"Chew It after every meal"

Fig. 60.—Showing the Comic and Unusual

of it; also in strong display, so that you cannot miss it or set it aside, and in such a manner that it strikes you with its strength, are the words, "Chew it after every meal."

This much is truly an advertisement for marketing Wrigley's chewing gum. Then he drops down to a little philosophical talk, telling you to cultivate the saving instinct with the United Profit-Sharing Coupons, etc., and then gradually he drops from the seriousness of his selling talk to the added feature that you receive if you want it.

He offers you a Jingle Book, a sort of modern Mother Goose, but it is not simply a Jingle Book, or a Mother Goose Book—it is *Wrigley's* Mother Goose. Next he quotes a jingle verse, but is very careful in this four-line verse to have in it the name "Wrigley's," and he does not call the old woman "Mother Goose," but he calls her an old "Spearwoman," and the little animated figures that he shows us are what we would commonly call "Brownies," but he is not advertising Brownies, and so he does not call them Brownies, but "Wrigley's Spearmen."

Notice how, at every opportunity, even in this comic, he ties up his own name "Wrigley," and also gives you something that dovetails with his spear trade-mark. He is simply using the comic and the unusual to attract your attention, and when it comes to concentration, it is simply on the name "Wrigley" and on his spear trade-mark.

Trade-Mark and Trade-Name

He also realized in the initiatory stages of putting his chewing gum on the market that distinctiveness is neces-

sary. A chewing gum in itself is not distinctive. There are many chewing gums on the market; therefore, it was necessary for Mr. Wrigley to give his chewing gum a trade-name or trade-mark, or both, to distinguish it from other chewing gums, so that the consumer could identify it.

Right here is a point regarding trade-marks and trade-names to remember. No matter how euphonious or how unique a name may be that is chosen for a brand, it is quite incidental to the success of the campaign.

For instance, the name "Uneeda" is valuable only because it has been made so through hundreds of thousands of dollars spent on it in continuous publicity, through the persistent use of publications of every nature, street cars, billboards, paint boards, spectacular signs, etc. It has been forced upon the public until to-day it is a household word. If some other name had been used by the National Biscuit Company instead of "Uneeda," with the same amount and class of advertising and with the same selling plans behind it, the results would have been the same. Therefore, remember that although a brand or a trade-mark is one of the first steps necessary for a publicity campaign, the identical trade-mark or brand chosen is incidental. However, it should be something easily remembered, and if possible one that can be used as a tie-up with all advertising and selling plans.

For instance, a child is born. Its proud parents give it a name so that it can be identified. Because the parents are proud of their offspring, they worry somewhat about the particular name the child is given, but the name given has nothing whatsoever to do with the success or the health of the child. The name was only necessary to identify it. It is up to the scheme and

plan of this particular life whether that name sinks into oblivion or becomes known beyond the home circle.

Mr. Wrigley in choosing a brand and a trade-mark combined the two, using the spear as the trade-mark and the words "Wrigley's Spearmint" for the brand. Now the spear itself might not be distinctive, because it could be confused with the arrow that has been extensively used in the advertising of various concerns. Also, the spear is used by others. The word "Spearmint" by itself would not be identification enough, because others could use the word "Spearmint" the same as the word "Peppermint" could be used by others, but by adding the name "Wrigley's" you have a complete identification, and with it something euphonious and easy to remember. Also, Mr. Wrigley by adding his own name to it, indirectly says to the general public:

"This product is legitimate; it shall bear my name." He further says, "This is a confection of quality, one that I am proud of, a monument to my name; the entire world is going to know that I stand sponsor for this honest piece of merchandise, and I add my name as a guaranty that its standard of quality will be maintained. Therefore, let it be known as Wrigley's Spearmint." You see, Mr. Wrigley did not forget the essential of gaining the confidence of the consuming public.

When he put a new gum on the market, he immediately designated it a Wrigley product by calling it "Doublemint" and producing a double-headed spear for a trade-mark, and in this way played up his Spearmint and Doublemint as twin confections, alike in quality, different in flavor.

In this way the advertising value of both the trade-mark and the trade-name is exercised for the benefit

of both brands. As a tie-up for any other product that he may produce, he has done far better than the National Biscuit Company did when they developed the name "Uneeda Biscuit," because that name can be used only on their soda crackers, and each time they bring out a new product for the attention of the general public, they are obliged to develop a new name. Therefore, to-day the National Biscuit Company have various names to give publicity to, and the only manner in which they can take advantage of the advertising done on their other products when they bring out a new product is the exploitation of the name "National Biscuit Company."

It is well to fix this in your mind. Reputations are created through advertising by building confidence in a trade-mark, and that trade-mark which becomes the identification mark in the mind of a purchaser either becomes a recommendation for future purchases, because it symbolizes quality, or stands as a warning. Therefore, do not brand merchandise unless it is honest merchandise and will stand the acid test.

Also a point that is brought out in this matter of the selection of a trade-mark and a trade-name is the value of considering the language used in the text matter. Simple language, compatible with dignity and permitting a clear expression of your exact meaning is best. In fact, the safest language is the one which is made up of the strong terms of Saxon origin.

Advertising possibilities are not won by cute pictures, epigrammatic sayings, or funny episodes, but by strong, forceful selling talk that has the ring of frankness and truth. Advertising is nothing more nor less than news about the product you have to sell, but that news must be told in such a manner that it will ring true and will

be remembered; also it must be forceful enough to convince the consumer in purchasing the merchandise that you have to sell.

Premiums

A gift, a token, a premium, or a seemingly "something for nothing" has always had its appeal to the human mind. A token for friendship's sake, a gift to gain favor has been known to all ages. The monarchs of ancient and medieval times curried favor with one another by fabulous gifts. Gifts have always appealed to all classes and all ages of mankind.

In this commercial age of ours, gifts have been commercialized. Therefore, when a premium is incorporated in the advertising scheme of any particular brand of merchandise, the addition must be on a strictly commercial basis. It is added for the purpose of an additional pull on the consuming public either to increase or to maintain the flow of the particular brand to which it has been added, through its established channels of trade; in other words, to increase its consumption not only among the new consumers that it will attract, but to increase its consumption with those consumers that are already its users.

Take, for instance, the Wrigley confections. They have reached a prominence and a sale never before equaled by a chewing gum. In analyzing the amount of money spent in publicity and other investigation, basing this added feature on their sales for 1914, it can be safely said that the expense of incorporating the United Profit-Sharing Coupons in their selling plans will reach hundreds of thousands of dollars.

You may be quite sure, therefore, that this feature was not added without thorough investigation.

We must take it for granted that the Wrigley people, in the early stages of their campaign, had analyzed their problem and reasoned it out something along the following lines:

"We must induce people to try our chewing gum, and trust to its quality and flavor to make it their favorite gum; but we must continue advertising so that we are not forgotten. Those that have chewed our gum must be continuously reminded of the fact that their favorite gum is a universal favorite on account of its goodness and is always to be had at their dealers. This will have the psychological effect of keeping them loyal; otherwise they may try some other brand."

In adding the premium feature, the Wrigley people accept this theory: People chewing gum are not strictly loyal to one particular brand; they change, using Wrigley's gum sometimes, Beeman's sometimes, Yucatan sometimes, etc.

We may further assume that they continued their reasoning about as follows:

"We are going to do more than prove the quality of Wrigley's when people once chew it; we will make it worth their while to chew nothing but our gum, because we are going to give them United Profit-Sharing Coupons and thereby cultivate in them the saving instinct, and concentrate that saving instinct on the coupons. Therefore, every time anyone thinks of buying chewing gum there will be an added incentive to buy Wrigley's, because he will get a United Profit-Sharing Coupon, which coupons, it may be, he is already saving to exchange for premiums."

In this connection it should be remembered that the United Profit-Sharing Coupons are extensively advertised and are given with numerous other trade-marked merchandise of widely different character. It might be interesting to know that approximately four billion of these coupons were given away in 1915. Many people who are saving United Profit-Sharing Coupons with their purchases of other articles will, if they use gum at all, favor Wrigley's because it will add to their coupon savings.

However, the big feature undoubtedly is maintaining and increasing the consumption among the present purchasers of Wrigley's confections.

Wrigley's feel they can afford to pay the immense sum necessary in adding the United Profit-Sharing Coupons as an insurance policy to keep their volume up to at least its present state. In adding, at this time, a premium to their confection, they also appeal very strongly to the class that wants "something for nothing." Because Wrigley's is prominent, their gum is known to be a gum of quality, but it is the same gum that it was before the premium feature was added and the price in no way has been increased. Therefore, the expense of adding the premium feature is borne wholly by William Wrigley, Jr., Company, and in no way decreases the actual gum value which the consumer receives. Another big feature in giving these coupons is the appeal to the dealer to get his coöperation. They show the merchant an extra profit. There is a special merchant's coupon, which is placed inside the packing case, on top of the goods. These merchants' coupons are exchangeable for the regular premiums as well as such special premiums as delivery wagons, harnesses, scales, etc. The idea is to force

the dealer to realize that he can quickly accumulate these special coupons by pushing sales on the brands with which they come, and he is told that this is done without raising the price, lowering the quality, or reducing his usual net profits.

It is sometimes dangerous to add a premium to sell merchandise, for the reason that it might decrease the quality idea of the merchandise in the mind of the consuming public. Also it might bring about only temporary sales. As soon as the consumer has received the premium he is after, and if interested in no other premium, he may think that some competitive article that gives no premium has the most logical bid for trade, because when he pays money he receives only the article he wants. Therefore, the psychological effect in many cases is that the merchandise that has a premium attached to it has also figured the premium in the cost, while the merchandise without a premium is inherently worth the amount paid for it.

That article which through consistent publicity has attained for itself a quality value in the minds of the general public, and then after that quality has been maintained for a given period carries with it a premium, is in far less danger of being viewed with suspicion than the premium which has been offered in the initiatory stages. Hence, the essential use of a premium is as an insurance policy to maintain the satisfactory volume already gained, to increase that volume, and to increase its present consumption per capita. It is also used to move goods off the shelf of a dealer who seems to need additional help.

For instance, a manufacturer has stocked the dealer and the goods are moving too slowly. The dealer is complaining and the repeat orders are not satisfactory.

A premium added to move the goods into the hands of the consumer has often proved successful.

Another use is to keep a new line from encroaching on your trade.

For example, we shall say a new competitor of Wrigley's has come into the market. It is making headway. Mr. Wrigley adds to his known quality a premium. This is going to make it much harder for this new competitor to encroach on Mr. Wrigley's consumers, because heretofore they have always bought Wrigley's gum without the premium and they have liked it. But favors are fickle. This new gum might appeal to them, anyway to the extent that they will try it. Not now, however, because they have been saving these coupons that Mr. Wrigley has added to his chewing gum; consequently they are inclined to stick to Wrigley's chewing gum to aid them more quickly in getting the premium they are after.

The use of premiums should not be taken on until serious thought has been given. The weakness as well as the strength of premiums should be analyzed very thoroughly indeed. Their use should be figured out entirely as a part of the selling plan, and should be figured the same as the merchandise itself: the kind of premium; its direct interest to the class appealed to; whether it will weigh for or against the merchandise; whether the merchandise has that strength that when it is purchased, on account of the added value of the premium, it will have the merit to repeat; whether it is an article the consumption of which can be increased. This does not mean consumption by adding new consumers, but consumption by those consumers who already use it, because the addition of premiums to merchandise as an added selling force must be done on a

logical basis, otherwise it will weaken rather than strengthen the merchandise appeal.

SELF-TEST QUESTIONS

1. What three features are illustrated in the Wrigley's advertisement?
2. What is the purpose of the comic illustrations?
3. What examples can you give in which the use of the comic or unusual was unsuccessful?
4. How does this advertisement overcome the danger of emphasizing the illustration rather than the product?
5. How is the serious selling thought introduced?
6. What considerations were given to the selection of trademarks and brands for these gums?
7. How does Wrigley use profit-sharing coupons in his advertisements and selling campaigns?
8. What is the weakness and the strength in the use of premiums?

CHAPTER XIX

BUYING INQUIRIES

In the reproduction of the advertisement of the Burlington Watch Company, we show you a direct, or mail-order, advertisement which is constructed for the sole purpose of purchasing inquiries.

Merchandise is displayed in the advertisement, but no price is given. Neither is a number given from which to order. The entire drive is to induce prospects to send for the watch catalog; but recollect, inquiries are an item of expense and can be made profitable only if a paying percentage of the inquiries received become purchases.

Therefore, the constructor of the advertisement of the Burlington Watch Company desired two things:

1. To buy inquiries as cheaply as possible.
2. To attract to his advertisement that class who would be interested both in watches and in his selling plan.

The whole object of this advertisement is to induce as many people as possible who are interested in watches and in this particular selling plan to send for further information.

The entire scheme of the advertisement, as well as its layout, tells us that the constructor had fully made up his mind that his catalog and selling scheme were

strong enough to influence a big enough percentage of sales after the inquiries were received. Therefore, he figured his duty was to influence as many inquiries as possible.

Getting Volume of Desirable Inquiries

In the construction of this advertisement he used the startling and sensational for attention value. To arouse curiosity, he used a sensational watch. Likewise, he built his text matter so as to create a desire to possess more information regarding watches. Therefore, he must have figured that this campaign could fail only if it did not produce enough inquiries for the amount spent in advertising. To construct an advertisement along the lines of the Burlington Watch, one must be absolutely sure that the catalog, the follow-up, and the selling plan are right. Otherwise, the campaign will fail because the entire burden of selling, producing confidence, and proving value and price are in the catalog and follow-up, as the advertisement is simply an inquiry-pulling advertisement offering every inducement to get the inquiry.

Now, here is something to remember in mail-order advertising:

You must determine very accurately the class to whom you are making your appeal. Then build your advertisement so that it will attract that class who will become your purchasers. In other words, you might construct your advertisement with such strong attention value that it would stop and arrest the attention of those interested and thinking of watches who see the advertisement; but to concentrate that attention sufficiently to induce them to read the text matter

and have that particular matter interest them to the extent of seeking further information, you must analyze the quality of merchandise you are selling, as well as the scheme and selling plan for the purpose of making your appeal to that class whom your selling plan will best induce to buy.

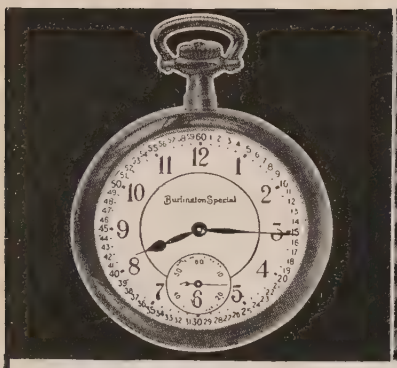
The Appeal

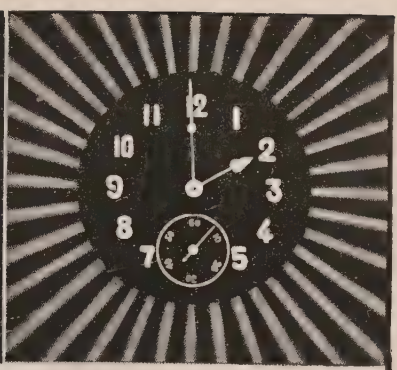
The constructor of the Burlington Watch advertisement, in analyzing his selling scheme, found that he had two things to sell—terms and watches—for his selling plan told him that Burlington Watches are sold so much down and so much per month. He also found in the selling scheme that the Burlington Watch would be sent C. O. D. for the first payment, with privilege of inspection.

He was also aware of the fact that he was not selling a standardized watch. Therefore, from the very class of merchandise he was selling, as well as the selling scheme, he analyzed that his appeal must be directed to the working classes, and not to the conservative banker, the man of affairs, or even the middle classes. He determined that the majority of the class he appeals to are sensational, that their attention is best attracted and sustained by arousing their curiosity; consequently he dresses up his merchandise to arouse curiosity in a sensational way.

He illustrates a Montgomery Dial in one, and in another, something that he has baptized—a "Radium Dial" that shines at night.

When he has arranged his layout to attract attention in a sensational way, he gets down to the concentration of attention. He wants his prospects to believe





Startling
New Ideas in Watches

Send for watch catalog describing, among others, the new radium dials that shine at night—*the remarkable discovery enabling you to read time plainly in pitch darkness!* The new catalog shows many other novel ideas in Burlington watches. The newest ribbon and enamel monogram designs—exquisite new ideas—your own initials in colors on a rich gold background. Send the coupon today.

On Approval: The new radium dial Burlington or any other Burlington, with your own monogram engraved on the superb gold strata case will be sent to you on *approval*, prepaid, without a cent in advance. You risk absolutely nothing—you pay nothing—not one cent, unless you want *this exceptional* offer after seeing and thoroughly inspecting the watch.

If —after examination—you decide to keep it, pay only the **direct** rock-bottom price—the same price that **even the wholesale** jeweler must pay. And in order to encourage everybody to secure this watch now we allow this rock-bottom price, either for cash or $2.50 a month. Remember—we send this watch on approval.

Send the Coupon for New Watch Book

Learn the inside facts about watch prices and the many superior points of the Burlington over double-priced products. Just send the coupon or a letter or a postal. Don't delay—write—get this great offer while it lasts.

Burlington Watch Co., 19th St. & Marshall Blvd., Dept. 1073, Chicago, Ill.

Burlington Watch Co.
19th St. & Marshall Blvd.
Dept. 1073 Chicago, Ill.

Please send me (without obligations and prepaid) your free book on watches, with full explanation of your cash or $2.50 a month offer on the Burlington Watches.

Name .....

Address .....

.....

FIG. 61.—A Drive for Inquiries

that he has something startling, revolutionary, and new. Therefore, he not only makes his layout startling, but in the very first display head he uses the word "startling." He wants that startling effect in their eye, in their mind, and in their very mouths. Remember, he is not after conservative people; therefore, he lays all thought of conservatism aside. Then, in the construction of his text matter, he digs deeply into his selling plan and finds a good argument in the fact that the Burlington Watch will be sent C. O. D. If he would have come right out in the text matter with the plain statement that the Burlington Watch will be sent C. O. D., he would not have made nearly the strong appeal that he did in the manner in which he brings it out:

On Approval. The new Radium Dial Burlington or any other Burlington with your own monogram engraved on the superb gold strata case will be sent to you *On Approval* prepaid without a cent in advance. You risk absolutely nothing. You pay nothing—not one cent—unless you want this exceptional offer after seeing and thoroughly inspecting the watch.

You see how he leads out to gain confidence. He tells his prospects that the Burlington Watch Company have so much confidence in the merit of their merchandise that they know nothing on earth will equal it, that they will send it to anyone on approval without a cent down and let him be the sole judge, knowing that when he sees the watch and realizes the cheapness of the price, the sale will be made. But what he calls "on approval" is nothing more nor less than that the company will send a Burlington Watch C. O. D., $5.00 for the first payment, and that the prospect will be

permitted to inspect it at the express office, but not to take it away without paying the price.

Inquiries or Orders

However, this "on approval" was played up so strongly that there undoubtedly was a fear that many would send for the watch on approval direct from the advertisement. Therefore, the illustration of watches was used only for attention value. No price was placed on them and no number to order by. It was impossible to send an order from the advertisement without first writing to the Burlington Watch Company, because it would not be the policy of the selling plan to have merchandise ordered direct from the advertisement. To carry out their scheme and plan it was necessary to have either a letter or a postal written asking for the catalog or to have the coupon in the advertisement filled out and sent in, because this being a time payment proposition, there must be a basis for credit established before a shipment is made. Therefore, when an inquiry is received, the prospect not only receives the catalog, but also receives with that catalog a blank to fill out, so that the company can receive complete information regarding him.

In the construction of an advertisement that has only one mission, and that the inducing of an inquiry, great care must be taken that the inquiry induced is of the class and kind that will be interested in both the merchandise and the selling plan, otherwise, the amount of money wasted in the sending of catalog and follow-up will so burden the expense account as to make the adventure unprofitable.

The constructor of a mail-order advertisement for

the inducement of inquiries must have analyzed very closely the merchandise to be sold as well as the entire selling plan, and must be in a position to construct his advertisement in such a way as to make the inquiries real prospects for the merchandise he has to sell. It must also be kept in mind that the result you are after is the selling of the merchandise and that the inquiry induced will be an inquiry that is a possible purchaser of that which you have to sell. If the proper attention is not paid to this feature, the success of the campaign is not possible. Inquiries that are induced through idle curiosity are not healthy inquiries. That prospect who is induced to send you his inquiry after he is fully aware of the merchandise you have to sell and the plan upon which you are selling it is the only kind of inquiry to which you can profitably send your catalog and follow-up matter.

SELF-TEST QUESTIONS

1. What two ideas seem predominant in planning the Burlington Watch Company advertisement?
2. Upon what does the plan rely for actually making the sale?
3. Why was it important to select the class of prospects beforehand in this campaign?
4. How does the advertiser add attention value to this advertisement?
5. What were the two main things which this advertiser had to offer?
6. How does the advertiser attempt to build confidence into his plan?
7. How does the advertisement attempt to eliminate the idle curiosity seeker?

CHAPTER XX

SELLING MERCHANDISE DIRECT

The illustration of the advertisement of the Hartman Furniture & Carpet Company is greatly reduced from the original and is produced only for the purpose of practically illustrating certain essentials in an advertisement for direct or mail-order selling.

Analysis of the Merchandise Plan

The writer of this advertisement was positive of four things:

1. Hartman are the largest house-furnishing concern in the world.
2. Hartman are worth $10,000,000.
3. Hartman will ship goods on approval.
4. Hartman sell on easy payment plan at cash prices.

He was concerned first with, What have I to sell?—and second, To what class must my appeal be directed? He answers the first by saying, "I have two things to sell—house furnishings and terms." He answers the second by saying, "My appeal must be directed to two classes: Those who are educated up to buying on the easy payment plan, and the other people who might be induced to buy because Hartman sell on an easy

Refrigerator Bargain
No. MH137. Our New Astor gray and white enamel refrigerator has two large compartments. The freezing unit is the thousand mile, all-steel, triple protection chamber to save meats, creams, ices and cold drinks. Stands 52 inches high, 28 inches wide and 24 inches deep. Ice capacity 65 lbs. It sells itself on its own merits. Can be had on our easy terms. Order from this ad. Your home. A bargain such as you will be greatly pleased with and which cannot be duplicated at our very low price by any other house large or small. Only
75c Per Month
$10.85
No Money In Advance
Three-Piece Library Set Bargain
No. MH109. This elegant solid oak, fumed finish, three-piece Library Set is made in the newest style, upholstered with "Imperial" Spanish brown leather. Table is very massive, measures 24 inches square and 29 inches high. Has large book shelf at either end—an exceptionally desirable feature in this set. Heavy shelf and brace adds strength and rigidity. The luxurious Rocker and solid comfort Arm Chair are made to match, having panelled backs with upper and outside panels upholstered and seats set on four springs, expertly fixed and upholstered.
Price $11.78
75c Per Month
Big Dresser and Chiffonier Bargain
This is a remarkable value when you consider the high quality of the dresser and chiffonier to match which we offer here at such low prices. Both pieces are made of solid oak with genuine quartered oak veneer effects. Dresser has large, roomy, fully carved top and 3 drawers, wood handles, locks, key and casters. Dresser top measures 20x30 inches. French bevel plate mirror 10x24 inches. Large size Chiffonier 32x20 inches, with French bevel mirror 10x18 inches. The price you pay for these beautiful, serviceable articles is less than the average dealer has to pay for the same. Let us prove to you that you will understand why Hartman leads in the way of value giving.
No. MH134. Large Dresser
No. MH135. Price
Chiffonier
No. MH136 Price
$11.95 75c Per Month
$11.95 Per Month
$23.90
$1.25 Per Month
Hartman Will Trust You
More than ever you owe it to yourself and family to learn, by getting acquainted with the startling Hartman values shown on this page and on our mammoth catalog how remarkably easy and how wonderfully satisfying it is to furnish your home entirely or to secure odd pieces of Furniture, Rugs, Stoves, Ranges, Draperies, Jewelry, Clocks, Stoves, Refrigerators, Sewing Machines, Bedding, Curtains, etc., by Hartman's easy payment plan.
As the largest home-furnishing concern in the world we buy such immense quantities of the most dependable home-furnishings that we not only secure the best the market affords but our $10,000,000 purchasing power makes
ROCK-BOTTOM PRICES
You receive the full benefit of our enormous buying power—we allow no one to undersell us—this means absolutely rock-bottom prices for our customers. While our prices are rock-bottom and no one can undersell us, still our credit terms are the most liberal ever heard of. No matter who you are or what your income, your credit is good at Hartman's. Make use of it now.
No Reference Asked
No references required, no embarrassing questions asked, everything strictly confidential. No mortgages, no security, no money to pay, no collectors. All operated on the most liberal and satisfying plan ever conceived—a plan fully proven by the millions of homes everywhere beautifully furnished by Hartman's rock-bottom-price-easy-payment-plan.
Hartman's "No Money in Advance" is the most generous and original offer ever made—and the mammoth Hartman Company alone has such unbounded confidence in its goods that it offers to send you, no matter where you live, any of the articles pictured on this page without requiring any of the usual first payment. Just tell us which you want and we will ship it at once. When you get it, use it 30 days, then if you are not entirely satisfied, return it at our expense and we will refund every penny you paid us, including freight charges both ways.
Remarkable Bargains
Send for our mammoth catalog, order whatever you wish—any amount—any number of articles—make small monthly payments to suit your convenience—we extend to you the full credit.
Take advantage of this opportunity to get acquainted with the fair square liberal Home Furnishing plan of Hartman Furniture & Carpet Co. Every Hartman Bargain Sells on Its Own Merit. No sale is considered complete until you find the goods exactly as described perfectly satisfactory and all we claim—if they are not, return them and we will refund all money paid on them, including freight charges both ways.
FREE Mammoth Catalog
Brim full of the most stupendous bargains in guaranteed, dependable home-furnishings ever offered by any concern. Hundreds of pages done in beautiful colors—Silverware, Jewelry, Refrigerators, Household Furnishings of every kind—Rugs, and Carpets of every shade and color in exact reproduction—in many colors. We want you to see this remarkable catalog—unlike any other. Compare these great bargains. Make the big saving afforded.
This catalog is indeed the bringing into your home the largest stocks of the largest city stores at most remarkable prices and liberal, easy terms. You will be amazed and pleased when you see this catalog. Send your name and address today on a postal for a copy.
HARTMAN Furniture & Carpet Co.
Wentworth Ave., Chicago
HARTMAN'S Big Washer Bargain
No. MH120. Two eight inch cotton and extra corrugated cypress, known to withstand effect of lye soap and acids, handsomely varnished all four tubs, strong, heavy, rigid frame, supported by heavy legs, very strong, new and improved attachment to carry tubs. Clean, quick, easy washing. Can be operated by hand, ball bearing construction makes washing so easy and rapid it will please the most with this machine. Four-pronged dasher, agitator, cannot injure or crack linen.
50c Per Month
$5.75
Big Dining Table Bargain
No. MH133. A beautiful massive table construction of hardwood with American quartered oak finish. Has large pedestal supported by heavy legs which are completed with carved claw feet. Has 6-inch top which opens to 6 feet when extended. Deep bed for 2 leaves finished in rich golden oak. Table is finished in a beautiful golden oak finish and shows careful workmanship throughout. This table is a rare bargain at the price we sell it.
75c Per Month
$10.85
2-Inch Post Steel Bed Outfit
No. MH128. Complete Bed Outfit consisting of elegant 2-in. continuous post steel bed with 2-inch fillers on artistic design. Is 54 inches high, has fabric steel frame bed spring, and cotton top fibre filled mattress. The outfit comes in all sizes 3 ft. 0 in. 4 ft. 0 in. or 4 ft. 6 in. wide, 6 ft. 3 in. long. Colors, Vernon Green or Martha. Price for this complete outfit only.
75c Per Month
$9.65
Velvet Rug Bargain
No. MH132. Beautiful Velvet Rug in 3 sizes. Design is very charming, being a medallion center with conventional border. Colors, Red or Green, good contrasting. This is a great opportunity for you to get an elegant rug for little money.
Size 6 ft. 3 in by 9 ft. Price
$8.75
Size 8 ft. 3 in by 10 ft. 6 in. Price
$12.75
Size 9x12 ft. Price
$14.75
75c Per Month
Size 11 ft. 6 in. by 12 ft. Price
$19.75
$1.25 Per Month
Fibre Reed Rocker Bargain
No. MH126. This is one of the most exciting prices. A magnificent fibre reed rocker finished in the new Burnival fibre or brown Velour Colors. Make whatever color is desired, the basket weave seat and back effectively new flowery design. Has full size spring arms and seat, is fitted with steel braces and massive runners. Worth a good deal more than we ask
$3.28
75c Per Month
Dinner Set Bargain
No. MH125. Large good quality open Dinner Set of 100 pieces. This is a remarkable value and one you will do well to order direct from this ad. Each piece is full size, of good quality semi-porcelain and initial or floral decorations are guaranteed not to come off. Price, full set of 100 pieces
$8.45
50c Per Month
Solid Oak Porch Swing Bargain
No. MH121. Framed and fitted with seat of 8 in. boards 11 in. wide, constructed with stout panels. Each 30 in. shoulder high. Come equipped with chains and ceiling hooks. After a thorough investigation of porch swings generally we are convinced that here's a bargain such as you will be greatly pleased with
$2.98
50c Per Month
HARTMAN'S Legal Guarantee
We Unreservedly Guarantee every article sold by us to be exactly as represented and described in our catalogue.
We guarantee our prices to be lower than any other concern for goods of equal quality.
We guarantee to ship each and every article as happened, and if within 30 days from receipt of the goods, anything is not perfectly satisfactory, you may return it AT OUR EXPENSE, WHATEVER, we will accept them return, and when the goods are returned to us, we will refund the money paid on them, including payment of freight charges both ways.
Lawn Swing Bargain
No. MH137. This delightful hardwood Lawn Swing holds four passengers and is exceptionally well made and durable. Thoroughly braced and has reinforced irons fastened with bolts and nuts. Posts are painted green and have a neat ornamental appearance. Seats are 50 inches wide, fitted with adjustable backs for three positions. Is one of the finest rock beautiful rest and recreation
$4.65
No Money In Advance
Hercules Never-Leak Roofing Bargains
Hercules Never-Leak Flint Surfaced Reversible Roofing
This is a very efficient roofing. It will not leak or dry out or crack. Adds to appearance of any building. Of exceptionally high quality—best long fibre wool felt obtainable. Mechanically saturated with best water-proofing compound known, pure refined asphalt. Coated one side with fine flint sand. Lay either side to weather, over old shingles if desired. Each roll contains 108 sq. ft., wide, contains 108 sq. ft. Nails and cement included. We guarantee this roofing to be the best roofing value that can be made, and that not one ounce of inferior material is used. Don't buy roofing anywhere until you send for samples and make comparisons, or order direct from this advertisement. Our binding guarantee protects you. Hercules Roofing Bargains at our prices.
No. MH117. 1 Ply. Weight 35 lbs. Guaranteed. Price per roll
95c
No. MH117. 2 Ply. Weight 65 lbs. Guaranteed. Price per roll
$1.25
No. MH117. 3 Ply. Weight 90 lbs. Guaranteed. Price per roll
$1.58
Pay In 3, 6, 9 and 12 Months
Guaranteed Ready Mixed Paint Bargain
Rexkote Ready Mixed Paint is made of the best and purest ingredients, and when properly applied, will last a long time. We control quality by chemical analysis. Rexkote will protect against peeling, chalking or rubbing off, and to spread easier, cover more surface and make a better finish and to last longer than any other paint regardless of price. Either you or a painter may use Rexkote with equally satisfactory results. You can't afford to neglect any building or structure you own when we sell guaranteed paint at these prices and give you 2 and 3 years to pay for it. Order from this advertisement. We guarantee to protect you.
No. MH118. Barn Paint all colors and shades, per gallon
88c
No. MH119. House Paint all colors and shades. Per gallon
No. MH110. Roof Paint black only, per gallon
52c
One-Motion Collapsible Go-Cart Bargain
No. MH131. Large convenient size, strongly made, with full size 10 inch rubber tired wheels, fenders have rods and cross handle. Covering is of "Imperial" leather. Cart is of all steel construction and can be ordered with Black, Green or Brown body and gear. Can be folded or taken apart in a moment without trouble to find the most handy way. It will go through any 30 inch door.
$6.95
75c Per Month
$1.02
50c Per Month
EXTRA HEAVY
GUARANTEED
HARTMAN
REX-KOTE READY MIXED HOUSE PAINT
REX-KOTE BARN PAINT
REX-KOTE ROOF PAINT

FIG. 62.—Direct Merchandise Selling

payment plan at cash prices to those who would like to purchase on this credit system, but have been told that they are obliged to pay exorbitant prices when they buy terms."

Therefore he reasons: Even though all evidence that I have secured proves that Hartman are selling quality for quality as cheap, if not cheaper, than most cash houses; still to get both classes that I am after, I have to be very careful in the construction of my advertisement, so that at the outset I shall be able to show those who wish to buy on the easy payment plan that these are house furnishings sold on the easy payment plan, and at the same time not repel that class who fear purchasing under the easy payment plan.

Getting Attention

In the construction of this advertisement human nature was not forgotten. The entire advertisement is constructed not only with attention value so that it attracts the eye, but with logic, so that the intellect will not be repelled. This is a point to remember—attention value is a doubtful asset if it is not tied up with sales-producing logic.

This Hartman advertisement was constructed to attract the eye of every reader interested in house furnishings. For this purpose fourteen different pieces of merchandise are illustrated, because it is a known fact that the eye is attracted by a physical demonstration of that which the mind is thinking, even though the thought is subconscious. In other words, if you are thinking about the possibilities of buying an automobile, you are generally attracted by seeing an automobile on the street; or if you are turning over the

pages of a publication and you see the illustration of an automobile, your eye rests on it. The same thing is true if you think the time has arrived when you had best look around for a suit of clothes. You see the illustration of clothes in a publication and you are attracted by it; or, if you pass a show window in which clothes are displayed, you will stop and glance in the window.

Therefore, the display of these fourteen illustrations will have attention value for all readers who are thinking of house furnishings.

The merchandise is well assorted, no room in the house being forgotten. There is something for the library, something for the kitchen, something for the pantry, something for the laundry, something for the bedroom, something for the porch, a lawn swing for the yard, roofing for the roof, paint for the house, and even a gocart for baby.

Therefore, the advertisement has the attention value for the eye. But how about concentrating the mind so that it will read the message and receive the force of the selling arguments?

Dispelling Doubts

Let us see first how he has convinced the class that he was to educate to purchase through the easy payment plan. Remember, the reason that people of this class do not purchase is because they believe the price is exorbitant on account of the terms given. Often, too, they fear that their neighbors and friends may become acquainted with the fact that they are buying furniture in this way. However, the writer of the advertisement firmly believes that if they will investigate Hartman's

quality and prices, and the confidential manner in which orders are treated, he will convince them.

Therefore, in large reverse type he reaches out to convince the mind as quickly as the eye rests on the page with the following:

Hartman Will Trust You.
No Reference Asked.
Remarkable Bargains.
Free Mammoth Catalog.
No Money in Advance.

While, of course, in these well-chosen display lines he has introduced the very essentials which will appeal to both classes that he desires to reach, with the headline, "Hartman Will Trust You," he stamps the advertisement as selling merchandise on credit, and in the same eyeful, and in a manner that does not repel those that do not care for terms, he arouses their curiosity with this intelligence, "No Reference Asked," "Remarkable Bargains," "No Money in Advance," because here is a time payment house speaking of bargains, not terms—a firm that really does trust you because it asks no reference, and has enough confidence in its merchandise to send it to you without advance payment.

Interest and Confidence

The writer of the advertisement has aroused these readers' interest sufficiently to lead them into the text matter, because you know that these people are interested in house-furnishing goods.

As soon as he gets them into the text matter, he gets right down to business. No foolishness—just good,

hard sense punches to create confidence. Right from the start he tells you what Hartman sell; that they are the largest house-furnishing concern in the world; that their $10,000,000 purchasing power permits them to buy dependable goods in such immense quantities that they can afford to sell at rock-bottom prices.

All the way through he strikes out in a logical, convincing, and persuasive way for a bid for confidence, never forgetting to let possible customers know that the goods are sold at rock-bottom and are remarkable bargains, yet are sold on the easy payment plan. However, he is determined to take no chance that this prospect he has got this far is going to get away without either purchasing direct from the advertisement, or sending in for a free catalog. Therefore he not only tells this prospect in forceful language, "You receive full benefit of our enormous buying power; we allow no one to undersell us," but he proves it by giving a minute description of each piece of merchandise illustrated and by quoting the price on each; thus by comparison he is going to prove the rock-bottom prices he has been talking about. At once the intellect says, "He would not dare quote these prices after the strong manner in which he has asked to compare prices if he did not know he was cheaper than other people."

It may be that the prospect, in looking over the furniture illustrated, fails to find anything that he needs. Nevertheless, the plan has done its work, for the prospect would not fail in that case to send for that free mammoth catalog, brimful of stupendous bargains, hundreds of pages done in beautiful color, because he is asked to get this catalog, compare these great bargains, and make the big savings afforded. He is

also told that when he gets this catalog it will be like bringing into his home the largest stocks of the largest city stores, that he will be amazed and pleased when he sees this catalog, and that it costs him nothing.

The Guaranty

Finally there is the strong bid for confidence in Hartman's Legal Guaranty, which in effect tells the prospect that no matter what goods he selects they will be sent to him on approval and that when he gets them if he doesn't like what has been sent, no matter what the reason, he has full privilege to return the shipment.

Now while this advertisement abounds in such strong selling talk to the prospect who is in the market for house furnishings, but not necessarily on the credit plan, the writer has not forgotten for one minute the prospect who is willing to buy on the easy payment plan. Right at the outset this advertisement appeals to that prospect, because it immediately, by its first headline, and with the merchandise illustrated, tells him: Here are house furnishings that you buy on the easy payment plan because Hartman will trust you. But the prospect who has not heretofore been a Hartman customer, whose attention is attracted to this advertisement because he is in the market for house furnishings, will hardly be able to resist the strong come-on punch in the display lines. "No Money in Advance," and "No Reference Asked," and "Remarkable Bargains" have a strong appeal to him; and to be able to see prices quoted on fourteen pieces of merchandise, so that he in turn will be able to compare

these prices, will also strongly appeal to him because he has possibly in his home a catalog of someone selling furniture by mail, by which he can easily compare these prices. Every argument that was made for the other class to whom this advertisement is to appeal will strike with double force anyone who has purchased before and somewhere else on the time payment plan.

Accomplishments of the Advertisement

This advertisement has in it an element of leadership for the firm whose name stands sponsor for it, because it more than tells you that it is the largest house-furnishing concern in the world. It goes on in a convincing way to prove it, not directly but indirectly, by the very arguments used.

Therefore within its construction it has three very important elements: selling merchandise directly from the advertisement; building up a valuable mailing list by the direct inquiries for the catalog; and the publicity value as to the greatness of the house of Hartman that has its reflex value upon those readers that see the advertisement and have a Hartman catalog in their home. In other words, it adds life to the catalogs already distributed.

The layout of the advertisement is well handled. Fourteen pieces of merchandise must be handled right not to make it look overcrowded or jammed, and especially is this necessary when it must be so arranged that a good deal of descriptive matter must go with the merchandise. When you take into consideration that it was necessary to get some of the descriptive matter in 4-point type, the typographical effect and the well-

balanced manner in which the illustrations and display lines are placed make the advertisement remarkably strong from every viewpoint.

SELF-TEST QUESTIONS

1. What four facts did the Hartman advertiser have as the basis of his selling plan?
2. What two classes of people did he aim at?
3. In what way do the furniture illustrations possess attention value?
4. Why does the advertisement talk bargains and only suggest terms?
5. What is the purpose of the display lines in this advertisement?
6. How does this advertisement attempt to inspire confidence?
7. How does this advertisement reach the people who do not find in display the things they are interested in?
8. How is the guaranty handled in the advertisement?

CHAPTER XXI

RETAIL ADVERTISING

It is estimated that in the United States there are approximately 750,000 retail stores. About 147,000 of these are general stores.

There was a time when the success of a general store could be determined simply by analyzing the trade zone surrounding the town or the city in which the general store was located.

1. How many stores were there?
2. How many people lived in the trade zone?
3. The purchasing power per capita.

The ability of the management was but a mere incident in the analysis, because in those days a storekeeper was all that was necessary. But conditions have changed; to-day the ability of the management is the greatest essential of success. It takes more than a storekeeper to be prosperous and successful.

Out-of-Town Competition

In a general store it takes an up-to-date merchandising man, a keen reader of human nature, a man who is in touch with the live issues in the commercial world. His competition lies beyond, as well as in, his trade zone. He has to take into consideration the big city stores, not only in his district and city, but the large

department stores in other states, as well as both the general and special mail-order-catalog houses.

It is not necessary to show the many reasons that have brought this condition about, because it is the condition that is here that we have to deal with. It is our purpose to show ways and means of increasing the efficiency of general store management by showing how to take advantage of advertising done by others, as well as how to advertise economically and profitably.

To emphasize the necessity of your analyzing very closely advertising and its effect on your business, it becomes necessary seemingly to transgress by giving first what might be termed a "commercial sermon."

In the first place keep this point distinctly in mind: Your customer buys from you for the same reason that you sell to him—for profit. When your customer leaves you and buys somewhere else, he does so because he believes he will gain more by making his purchase elsewhere. You cannot change human nature, and it is human nature for one to be loyal to himself *first;* and that means he is loyal to his own self-interest, or rather to that which he believes is his self-interest.

As you cannot change human nature, you must study it and meet its requirements. A good many dealers believe they are appealing to individual *self-interest* by organizing and entering into a propaganda to prove that it is poor policy for the retail consumer to spend his money out of town instead of spending it with the local dealer, because this local dealer is an intricate part of the local community and money spent with him is respent in that community for taxes, labor, etc., and a percentage of every dollar spent with the local dealer rebounds to the advantage of the local consumer.

There are many reasons why this line of argument has had but very little effect; in fact, might be called an absolute failure.

The department stores and mail-order houses have discounted this argument with the counter argument that their enormous buying power makes it possible for them to control the output of factories, to eliminate the middleman, and to sell consumers at retail at a price the local dealer pays his wholesaler. The effect of this reasoning is to make the consumer *believe* it is to his self-interest to buy at least a part of his goods from an out-of-town dealer because he reasons: "If I can buy as cheaply as the local dealer, I am not sending any more money out of town than he is when he is sending his money to the wholesaler; the only difference is that the profit remains in my pocket instead of in his cash drawer."

Study Your Customers

It is not necessary to consider whether this is a fact or not. However, you can take it for granted that the consumer is not being fooled, otherwise it would have been absolutely impossible to have developed this enormous out-of-town buying; likewise, the success of this feature of merchandising proves that the consumer is *satisfied.* That is the condition you must take into consideration.

To call these out-of-town competitors of yours robbers, misrepresentors, purveyors of inferior goods, etc., is not going to help your case. In fact, it is going to weaken you, as the consumer who has traded with them finds everything exactly as represented, finds their treatment courteous, their guaranty dependable, and also

knows by experience that if anything proves unsatisfactory, he can either exchange it or receive his money back, without delay or argument.

The more quickly you make up your mind that this outside competition is a condition you cannot change, but must meet, the more quickly you will find that this encroachment in your trade zone to your very front door is based upon your weakness to analyze correctly that class of human beings residing in your trade zone.

However, remember this: The big thing in human nature, no matter whether that human being be a pauper or a prince, whether he live in the small town or the metropolitan city, is *self-interest.*

If you desire to be more than a "digger in a sugar barrel" and a "weigher of prunes," you must become a student at least to the extent of knowing your lessons. Instead of foaming at the mouth at the methods of your out-of-town competition, study them. They are in exactly the same business as you are, buying merchandise to resell at retail. Study the methods of the outside competitors that have made successes, because they would not have made a success if they were not fundamentally correct, which means they never lose sight of the *self-interest* of those to whom they are appealing.

Study Your Competitors' Methods

Your purpose in studying methods is to make your store shopping headquarters; to attract attention to and arouse interest in your stock; to induce people to ask you questions regarding merchandise you handle because you are an authority; to create an impulse to buy from you; and to add to your store a mind value which makes your consumer seek that store for his *self-interest.*

Capitalize the Advertising of Competitors

Your customers are constantly acquiring merchandise education through the printed word. By this it is not meant that they are educated through the printed word to the idea that they need food, fuel, clothing, shoes, furniture, etc., but that they are gaining more accurate knowledge regarding the specific kind of merchandise that is best suited to their needs, and the channels through which they buy. This is obvious. The large mail-order concerns were built, the department stores created their own mail-order departments, and the nation-wide branded goods in your own store were made popular—all through the power of the printed word.

No matter what your own thoughts may be as to the value or the influence of advertising or no matter what your own customers may tell you as to the influence advertising has on them, the results prove conclusively that your out-of-town competitors gain their business through the influence of the printed word. This printed word reaches them through catalogs, fliers, pamphlets, circulars, letters, metropolitan dailies, Sunday papers, mail-order papers, agricultural papers, women's publications, magazines, etc. It is the pyramiding of different forms of advertising that gradually educates the consuming public to know the kind of merchandise to purchase and where to purchase it.

The point we here wish to emphasize is that neither have you the power to fight this enormous mobilized army that is entering your field and educating your public, nor is it a part of your business to fight. It is your business to convince your public to follow the lines of least resistance. An attempt to fight this power will weaken you and lose legitimate trade. The pros-

perity o_ your business depends upon your being able to analyze the wants of your customers and to have the merchandise on your shelves reflect those wants.

Since it is through the printed word that your consumers have been educated, a good place to educate yourself so that you will be able to cope with competition is this same printed word. Do not be misled by the belief that you know your consuming public and that your consuming public knows you, and that, therefore, it would not be wise for you to change in any way your present policy, or to add anything to that policy that might aid, or to deduct anything from that policy that is harming you. If the facts were actually known, and you could take the census of the actual purchases made by your consuming public, you would find this true: *If every one of your customers purchased elsewhere the merchandise you are now selling them, and purchased from you the merchandise they are now buying elsewhere,* you would do more business than you are now doing; and when we speak of merchandise, we mean that class of merchandise which you handle, or which you could legitimately handle. You, therefore, can realize the enormous possibilities of increasing your present volume with practically the same overhead and the same customers.

There are many reasons why your customers buy goods elsewhere, and you will never be able to sell all of them all the merchandise they purchase in your line; but you will be able materially to increase the volume of what they are now purchasing from you if you will study their personal interests.

The catalogs of mail-order houses and department stores and all printed matter going through the mails to the consumer, have been developed by men who

never take their fingers from the public pulse. They are great merchants and great sellers of merchandise. Millions of dollars have been spent on these silent salesmen that come through the mail. Much thought has been given to them, and the very fact that they actually sell an enormous volume of goods proves that they have been developed on the right lines.

Make a study of these catalogs and other printed matter, but not for the purpose of criticizing them. Take it for granted that they are right, and study them for the purpose of applying some of the fundamental principles to your store. In reading this business literature that comes from out-of-town competitors, also take it for granted that it tells the truth, that it does not misrepresent in any way, manner, or form, because, in order to cope successfully with this competition and to bring this trade that you are seeking into your store, you must be broad-minded and broad-gauged. The proprietors of this out-of-town competition of yours belong to the same class of human beings that you and your consumer do. What they are doing is not out of malice; they are doing it strictly for business reasons and, in fact, they are in the same kind of business that you are, selling goods at retail to the consumer, but they probably have been wiser than you, because you will find that wherever they possibly can, they are proving to that consumer, and proving it conclusively, that it is to the *self-interest* of that consumer to purchase from them.

Guaranty

One of the lessons that you should learn from the out-of-town competition is that of fearlessness in guaranteeing their merchandise. They tell every prospect,

"You need have no fear of buying from us because any article you order, when it arrives, if it does not satisfy you, may be returned, and either it will be exchanged or your money refunded." And, remember, they do not only say it, but they actually do it, and do it courteously and kindly and give just as much attention to the consumer when he returns their goods as they do to the consumer when he purchases their goods. That is the reason why their first sales do not mean their last sales.

Therefore, why not follow this most excellent rule in merchandising and have a good-size guaranty card printed? Have it printed on yellow in large red letters so that it will strike the eye and be easily read. Hang it in some conspicuous place, or have two, three, or four printed, one in the show window and several around the store. Make your guaranty plain and easy to understand. For instance, something like the following:

> Every piece of merchandise sold in this store is exactly as represented. We absolutely guarantee that if any article purchased in this store is not satisfactory it can be returned, and either it will be exchanged for other merchandise or your money refunded, as you prefer.

Then make this guaranty mean absolutely what you say. When an article is returned, don't argue about it, but take it back and do it just as pleasantly as if you were selling instead of having it returned to you. After you have taken a few things back and this becomes a known policy, the advertising you will receive will pay you tenfold for your inconvenience or even small loss, because it will be to their interest to buy from you, as you protect them. No, they won't take advantage of you, and it won't bankrupt you. That thought is an

old one and has no place in modern business. The fact of it is that if they really insist and though you argue with them almost to the extent of showing them that you doubt their veracity, you still take it back. Therefore do it gladly and pleasantly and make it known that you will do it. It is not sufficient to make it known by word of mouth, because through the printed word hung up in your store it strikes them more forcefully. You are making the statement public over your own name.

Those living a thousand miles away have educated your public to believe that any merchant who has quality merchandise should and will stand back of it. It is only the merchandiser of unknown quality who knows little about the merchandise he handles who will fail to do his duty and refuse to guarantee his merchandise. Get into this guaranty business and get into it strong. Even have a gum sticker made to go on every package that you send out with the following words:

> From the store that handles quality goods and guarantees everything it sells.

Make this sort of slogan to be tacked on your delivery wagon, printed on your letterhead and billheads. Insert it in any advertising that you do. It will have the psychological effect eventually of making your trade believe that all your merchandise has quality, and you know it, or you would not be so anxious to flaunt this guaranty on every occasion.

Window Displays

Here is a mode of advertising that must not be overlooked. Window displays in the general store may

not bring that immediate response which is brought about by show windows in the larger cities, but window displays of the right kind have much value to them.

They impress your consuming public with your up-to-dateness, and with the class of merchandise that you handle, and permit you to emphasize from time to time different articles with which you desire to impress the consumer. One of the best methods to follow in getting the best window display is this: You receive from time to time mail matter from your jobber and from manufacturers. Many dealers believe they are too busy to go to the trouble of glancing over these circulars and what are known as "dealers' bulletins," etc., that come to them, and consequently throw them in the waste basket; but the broad-minded merchant, the up-to-date merchant, the merchant that desires to be abreast of the times, studies this literature that comes to him. He takes it home at night, reads it over carefully, and throws none of it away until he has at least glanced over it.

The big men in the merchandising world are sending you this literature. It is the manufacturer who is spending his good hard money in advertising in periodicals who is educating the mind of the consuming public who is sending this printed matter to you, and it is one of your modes of real education for the purpose of becoming a better dealer and gaining more knowledge of your merchandise that should make you carefully read this printed matter that is coming to you.

You will find in some of this matter photographs showing you how to make proper window displays, or if you write to any of the large manufacturers or jobbers, they will be very glad to send you printed matter as to window displays. Many of the large manufac-

turers to-day have well-organized departments for window displays, with an expert at the head whose salary ranges anywhere from $3,500 to $10,000 per year. The everyday thought of this particular department is for window displays.

You will have an opportunity to select the window displays that you desire and to write to these manufacturers, and they will very gladly send you material and permit you virtually at their expense to make this display. Just try this little prescription for one year. Read or glance over all the matter that comes to you from manufacturer and jobber. Do it for the purpose of gaining knowledge. Also make up your mind that in the year you are going to run fifty-two different window displays, one each week, and make as a center effect of these window displays some standardized article, because in this way, to a certain extent, you tie up to your store the national advertising done on these standardized articles. In other words, your consuming public, in the columns of their favorite magazine, woman's publication, agricultural paper, or out-of-town daily paper, see the advertisements run, and then they see the same article that they saw advertised in your window display. It has its psychological effect upon the mind of that consumer. Even though you never hear it out of the mouth of the consumer, still it has its absolute effect.

Mailing List

The general store dealer in towns under ten thousand depends for his trade largely on his out-of-town customers. Therefore, it is good policy for the general dealer to get up a card system, one name on a card,

and have the names of all the farmers living in his county and in each county surrounding his county. He should have on this card the following:

Date.
Name.
R. F. D. No.
Renter or owner.
Married or single.
Number in family.
Telephone number.
Date of last purchase (on back of card).

Almost any general store could develop a very valuable mailing list running anywhere from three to ten thousand names, according to the population in the county and in the surrounding counties. Everyone on this mailing list should hear from you not less than once a month, or twelve times a year, and you could so arrange that all it would cost you would be the actual postage, because in the dealers' helps that are sent to you from time to time from jobber and manufacturer, you will find plenty of good material in the way of booklets, cards, etc., in which your name and address will be inserted, to send to your mailing list. Of course, never send any advertising matter to your mailing list unless your name and address is inclosed in such a manner as to gain the attention of the consumer.

Then, on occasions a letter could go to them. You will hear of marriages, deaths, and births, in which event a personal letter of congratulation or condolence will be very appropriate and long remembered; also take occasion, such as on New Year's, to call up those living in your own county, as well as a fair percentage

of those on your mailing list who have telephones, and wish them a Happy New Year. This little personal touch is very appealing to the consumer, who then believes you are interested in him.

Bargain Counters

Every general store should have a "bargain counter" or a "bargain corner," and space should be allotted well up to the front so that it will be one of the very first things that will strike the eye of the customer entering your store.

The selection of the merchandise for this "bargain counter" should be well thought out. It must contain mixed items, and the best items should be small staple household necessities, such as hammers, chopping bowls, cake pans, kitchen utensils, hair brushes, combs, toilet soap, screw drivers, shoe brushes, wash basins, funnels, towels, pins, safety pins, needles, buttons etc. The price should range from 5 cents to 25 cents.

You will be surprised at the amount of goods you will sell in a year's time from a "bargain counter" of this nature, and if the proper thought is given to the selection of items, it will have the same effect on your consuming public as have the mixed merchandise pages in front of the large catalogs of your out-of-town competitors and will also, to a certain extent, compete with the 5 and 10-cent stores.

Many general stores have found these "bargain counters" very effective.

Local Paper Advertising

No matter whether you have a weekly or a daily paper in your local field, considerable thought should

be given to your newspaper advertising. You should consider advertising in your local paper as a serious thing and should purchase space in the paper in the same manner in which you purchase your merchandise—for the purpose of making a profit and for no other reason.

Advertising in your local paper can be made profitable if used right, but it is an absolute waste of money if not used in the proper way.

The first thing to do is to figure out the amount of appropriation that you can allow for your local paper advertising. The best way to determine this is to say, "I can afford to spend 3½ per cent of the volume of business I do per year in advertising."

Now, 3½ per cent is not excessive, but if you allow less than 3 per cent, you are doing yourself and your business an injustice. When we speak of advertising, however, we mean that 3½ per cent of your volume should cover all kinds and classes of your advertising, which means your mailing list, your circulating expense, expense attached to your show window, your placards, any outdoor advertising you may do, and your local paper advertising.

In other words, if your volume is $10,000 per year, you can afford to appropriate $350 per year for advertising. If it is $100,000 per year, you can afford to appropriate ten times $350, because this appropriation is like buying an insurance policy, for if it is expended in the right way it will not only have a tendency to keep your old customers but add new ones. Therefore, the first thing to do is to figure out what you can appropriate for your local newspaper advertising, and how many inches it will buy. Then you will have, in con-

crete form, the exact amount of space that you will occupy in these papers during the year.

Then the next thing to do is to make a contract with your local paper or papers at the beginning of the year for the entire year, and, if possible, select some certain page which in your opinion is the most read page, and a certain position on that page, and have your advertisement appear each time on the same page and in the same position.

Then in the preparation of your advertising recollect this: Your advertising, to invoke interest, should be store news—news about the merchandise you have, its description and quality and price—and make it as seasonable as possible.

However, in the matter of advertising for your local papers, you will again find very valuable aid in the dealers' bulletins and dealers' helps that are sent you from time to time from advertising manufacturers, who have expert departments for the preparation of advertising to appeal to the consumers of the general stores, and you will have a large variety of advertisements to select from. Also, there are large concerns that make what are termed "stock cuts" and "stock advertisements" that are easily available, as the expense of making original drawings and cuts is generally too great for the general stores.

It would be a good idea to have your advertisement bear close relation to your window display, which will give a double effect upon your advertising. Also occasionally draw attention to your "bargain counter." A mighty good idea would be, if you could figure it out under your appropriation, to run twice a year a full-page advertisement and in this full-page advertisement have as many different pieces of merchandise as possible

with description and prices, and then see if you could enter into some arrangement with the publisher of your local paper so that the particular issues containing your full-page advertisement are sent to each name on your mailing list. In these particular issues the publisher could put in some circulation scheme whereby he could possibly afford to add for these issues the surplus circulation and do so at a very little additional cost to you.

In this way you would be able to circularize very effectively your list at a small cost, as the local paper, enjoying the second-class privilege, would enable the publisher to mail his papers at one cent per pound.

The general store proprietor should work very closely with the publishers of the local papers to get them to do everything they possibly can to cover with their paper not only the county, but the townships of other counties adjoining your county, because your local paper will give an added interest to its subscribers to your town. They will become more familiar with the names of people and stores and happenings in your town, and it will have an added influence to make them choose your town as their trading center.

Many proprietors of general stores give too little attention to their local paper, and are too ready to believe that the advertising in the local paper is of very little value. If you have the proper store news and the proper punch in the advertisements that appear in your local paper, and will continue your advertising along consistent and businesslike lines, there is no doubt about the result; but if you look upon the space as worthless and think that anything is good enough, just so it is your card with your name and address in the space you have purchased, then you can be assured in advance that you have simply wasted money.

SELF-TEST QUESTIONS

1. Explain why the local trade zone no longer determines the amount of business of local stores.
2. What personal factor must be added to the storekeeper to insure his success?
3. For what fundamental reason do customers buy in places far away from their home town?
4. Why is it important for the retailer to study the advertising of competitors?
5. If you are a merchant, do you study mail-order advertisements, circulars, letters, catalogs, price lists, etc.?
6. How can the retail merchant use the guaranty idea of the central distributor?
7. How may window displays be made most effective for the small town retailer?
8. In what ways may a mailing list be used to develop business?
9. What is necessary to make bargain counters effective?
10. How can local paper advertising be made profitable?
11. When is it advisable to use "stock cuts" in local advertising?
12. Does all your advertising pull together and reinforce your central plan?

CHAPTER XXII

THE FUNCTIONS OF AN ADVERTISING AGENCY

The general advertising agency, as it is known to-day, was a natural sequence in the marvelous development of modern advertising.

In the old days, when the retail merchant began to recognize the need of publicity in extending his trade beyond the neighboring sphere, reached by word of mouth or the distribution of a few crude "handbills," he ventured the insertion of an advertisement in the local paper. This first adventure into the realm of real advertising was a simple operation, requiring no extra service of copy writer, solicitor, or middleman of any sort. The entire transaction was completed on a strictly personal basis between the storekeeper and the editor, the latter often being writer, publisher, printer, business manager, and frequently "printer's devil."

If advertising had been permanently restricted to these simple relations, necessity for the advertising agency, in the modern sense of the term, would never have been developed; but, fortunately for the best interests of our national business growth, conditions changed. Magazines, metropolitan newspapers, and publications of general circulation began to multiply, providing channels of influence for advertisers of more than local extent. Then the advertising problem became more complex. Production and placing of copy required more careful thought and systematic handling. With

the increasing number of mediums and the growing recognition of the value of good advertising, the demand upon the time of advertisers became more insistent, and the necessity for trained advertising men, who could devote their entire attention to the preparation and handling of advertising, became more plainly apparent.

The rapid growth of the railway was a great factor in the development of both advertising and advertising agents. It introduced a new order of things, and the facilities it afforded manufacturers for the safe and rapid transportation of their products gave to advertising a new and steadily recognized significance. Improved methods of manufacture, newly invented mechanical appliances, and more intelligent ways of utilizing raw material availed little so long as transportation facilities remained inadequate to the quick distribution of merchandise; therefore we might say that the birth of modern advertising and the real development of the modern advertising agency date virtually from the perfection of modern railway service.

It is only within the past fifteen years that the handling of advertising accounts, on an agency basis, has been developed on what might be termed a true and logical business basis. The agencies have advanced rapidly in efficiency during this period, and there are perhaps to-day not less than a score of general agencies in this country fully equipped by experience, capital, knowledge, and integrity of purpose to undertake successfully the business promotion of any enterprise, no matter how vast. Then, of course, there are hundreds of agencies less complete in their organization and equipment who, nevertheless, can render valuable and adequate service in their fields.

Agency Classification

The functions of an advertising agency must be told in three divisions, because the functions largely depend upon the organization itself. These three divisions are classified as follows:

1. The highly developed. The fully systematized general agency.
2. The personal service agency.
3. The brokerage agency.

To analyze their various functions it would be best to analyze the agencies themselves.

The Big General Agency

This is the highest development of an organization of advertising experts as an aid in the building of business success. The fully systematized big general agency organization is in a position to cope with all kinds of advertising problems. There are logical reasons for this. Experienced advertisers who have achieved success in large measures, know that results depend not so much upon the strength of any one particular feature of their advertising, as upon the combined efforts of all the essential elements that go to make up a business-producing campaign.

"A chain is no stronger than its weakest link"

So it is with advertising. Correct analysis of the

Basic idea or tie-up,
Selling plan,
Copy,

Selection of proper mediums,
Catalogs,
Booklets,
Follow-up literature, etc.,

are the links in the advertising chain. No matter how strong any one of these features may be, the success of any advertising campaign can be achieved only as a result of the balanced, uniform excellency of all factors that enter into the particular problem.

The highly organized general agency should be able to render advertisers perfect, 100 per cent service, for the simple reason that it is the form of agency that, in its ramifications, reaches out to every point in the circumference of the advertising circle. In the big general agency all sorts of conditions must be met. Many diverse and complex problems of business-building must be solved, and in the multiplicity of sound counsel lies the advertiser's salvation. When the experienced heads of departments of a great modern advertising agency meet at the advisory board, it is indeed a difficult situation that will not yield to the combined efforts of these trained men, sincerely seeking to promote the best interest of their clients, for it must be remembered that no advertising agency ever achieved success except by making its clients successful.

A Straight Line Is the Shortest Distance

It is an axiom of mathematics that a straight line is the shortest distance between two given points. The collective wisdom of the big organization advertising agency enables an advertiser to travel a straight line

in an effort to market his product to the best advantage. No waste effort, no lost motion, every step a step forward, because the path is illumined with the torch of experience. No matter what the particular line may be—whether an advertiser be merchandising ideas or ice plants, pills or pianos—the best place for him, the safest place to commit the advertising end of his business, is in the hands of experienced men. An advertiser may be a manufacturer of clothing or cigars, candy or corsets, automobiles or antiseptics, marketing his goods through the dealer; or he may be a maker of watches or washing machines, cloaks or cathartics, books or banjos, selling direct to the consumer. Whatever his business—whatever his selling plan—the big Organization Advertising Agency is in a position to cope expertly with his problem.

The general agency organization has many departments, such as the following:

Merchandising department.
Copy department.
Illustrating department.
Editorial department.
Typographical department.
Bureau of investigation and promotion.
Rate department.
Checking department.
Idea department.
Accounting department.
Advisory board.
Etc.

A glance at the functions of these different service branches of the modern organization will give you, to

a certain extent, the functions of a general advertising organization.

Merchandising Department

This is perhaps the most vitally important of all the departments in a fully equipped advertising agency. The merchandising department is manned by experienced men, men who have acquired a thorough and practical knowledge of actual merchandising gained by many years' study at close range in business in many lines. This department gets right down to "bed rock" in its investigation of conditions in the particular business under consideration before the campaign is launched. Leaks are stopped, "dry rot" is eliminated, and life, power, and vitality are injected into the business as the campaign progresses. Such a department is an invaluable adjunct to an agency and produces results of great value, in close coöperation with the copy department.

Copy Department

In this department copy is prepared for

Magazines.
Newspapers.
Farm papers.
Trade and class publications.
Outdoor advertisements.
Street cars.
Catalogs.
Booklets.
Circulars.

Dealers' bulletins.
Follow-up matter of all kinds.

When the selling plan and the general policy of the campaign have been decided upon, in conference between the advisory board and the advertiser, the actual preparation of copy in detail is assigned to expert advertising minds, trained in the art of persuasive publicity. When an advertising writer is accepted as one of the corps of writers connected with a big advertising agency, he must measure up and be a man of general ability; he must be a man able to write honest copy; he must be a man who has proved himself to be a writer of result-producing copy; he must be a man whose experience, intelligence, and energy are such that he can command a large salary, because it is only men of proved ability who can become members of the copy staff of a real efficient agency.

On the copy staff of the big agencies are writers of this kind, who specialize in the different branches of their profession. One may be particularly strong in writing campaigns of general publicity, establishing trade-marks, and forcing demand through retail dealers. Another may be especially successful as a producer of mail-order copy. Still another, perhaps, has won a well-deserved reputation as a writer of farm copy.

The policy is to utilize the expert service of each member of the staff in the line of his special experience, and the result must always be to the great gain of the advertiser in any line of business.

Illustrating Department

In the big general advertising agency, the illustrating department is an important and highly useful depart-

ment. A staff of competent artists is permanently employed to illustrate all forms of magazine and newspaper advertising, as well as booklets, catalogs, etc. These artists are selected with reference to their ability in certain lines of work. Some are experienced in the production of wash drawings, from which half-tone plates are made. Others excel in line or pen-and-ink drawings, used for the production of zinc plates. Air-brush artists for retouching of photographs, special men for lettering, fashion artists, etc., are also necessary to complete the all-around art service offered advertisers nowadays by the big agencies.

Rate Department

The rate department is charged with the duty of seeing that the agency's clients get the benefit of the lowest legitimate rates of all publications. The head of this highly important department must be a man who gives his entire time and attention to the question of rates. He keeps his fingers constantly on the circulation pulse; he knows which publications in a certain section are in the ascendancy and which are on the down-grade; he investigates each and every detail that tends to throw light on the vitally important matters of character and extent of circulation; he not only has at his fingers' tips the history of the circulation and the rates of the various publications, but he also knows the personal history of publishers, editorial staffs, etc.; consequently he is always in a position to act with an intimate and inside knowledge of the facts as they concern his department, relating to publications of all classes, even to the point of knowing how the different publications get their circulation.

Typographical Department

This department of a big service agency is nothing more or less than a complete, up-to-date printery. It is maintained solely for the convenience and the benefit of the advertisers and is manned by art compositors, special display men, and compositors trained in each line of ad-setting. This department is also fully equipped with the most useful and latest style type faces and keeps itself in touch with the latest development in the best class of type to use, not only for the setting-up of advertisements, but for booklets, catalogs, dealers' circulars, etc.

Checking Department

The checking of the correct insertion of all advertisements in thousands of publications is a service of great value to advertisers. In the big agency this service has been so thoroughly systematized that it is practically impossible for an error of insertion to escape detection. It is a known fact that the checking departments in the big service agencies save thousands and thousands of dollars each year for the advertisers.

Mechanical Department

This department is usually in charge of an engraving expert, who should be fully versed in everything pertaining to the production of perfect advertising plates. He should know the technical process involved in the making of half tones, woodcuts, zinc etchings, steeltypes, nickeltypes, etc.; also he should know color process and be a competent judge of color plates. His work should be in the advertisers' interest. Every plate that comes

from the engraver or electrotyper should stand the most critical inspection, or be rejected for cause.

Accounting Department

The bookkeeping end of the big advertising agency business comes under this department. The work is important because of the necessity for accuracy in checking up and billing out to the advertisers many separate items incidental to an advertising campaign. Perhaps in no other modern business office is there a better system of accounting than in the large advertising agencies. Only high-class accountants, especially trained in agency methods, can be employed to advantage, and every big agency has a large, thoroughly efficient force to handle this branch of the business.

Advisory Board

Here is where the big general agency is in a position to perform a function of exceptional service for the advertiser that is impossible for either the brokerage or the personal service agency.

The advisory board, as its name indicates, is a board of experts composed of the various heads of departments, who meet often with the copy men and solicitors to consider every phase of every campaign or prospective campaign. This advisory board, when it is through analyzing a prospective campaign from every viewpoint and finds that the proposition under consideration cannot be successfully advertised and its exploitation through advertising would be a simple waste of money, advises against the campaign. The large agencies have reached that stage of integrity where the

advisory board rejects all advertising that does not bear earmarks of success.

In these meetings of the advisory board matters of the greatest import to the advertiser receive most careful consideration. Ideas are advanced; views are submitted; every phase of the problem is discussed thoroughly pro and con, with a view to arriving at the best method of procedure; and mooted questions are thrashed out and the chaff is separated from the grain. The net results, after full and free interchange of ideas among the members of the advisory board, are absolutely sure to be of great value to the advertiser.

Bureau of Investigation and Promotion

This department constitutes a very useful feature of present-day advertising agency service. The duty of the investigation bureau consists of tracing and compiling results of advertising campaigns in every line of general publicity and mail-order advertising.

In advertising, the experience of the past is a valuable guide for the future. It is important to gain practical first-hand knowledge of results in any given case and, as a general thing, this investigation bureau is in the hands of old campaigners. A record of results, built on accurate data of successes obtained by other advertisers, is desirable in formulating selling plans and preparing copy for other advertisers in similar lines. Hence the thoroughly up-to-date service agency assigns to these expert campaigners the task of gathering facts concerning results of advertising. This is done in various ways, requiring more or less secrecy in the operation, for often these data must be gathered from advertising results produced by advertising not

handled by the particular agency that is gathering the data. Considerable traveling is necessitated and a large volume of correspondence. The expense of collecting and indexing these voluminous data is great, but the results justify the expenditure in the increased efficiency of the agency which is sufficiently enterprising to maintain an investigation bureau.

High Standard of Large Agencies

The foregoing are the principal departments in the most thoroughly organized and successful service agencies. Their wide scope and far-reaching conservative influence for the promotion of big businesses are among the most interesting developments of modern times. Hundreds of millions of dollars are annually intrusted to the handling of these large agencies; and, be it said to their credit, the standards of integrity, faithful service, and personal loyalty to ideals are exceeded in no other business. The big manufacturer or the merchant to-day regards his advertising agent as his friend and counselor, to whom are intrusted in confidence business secrets of the greatest magnitude. It is indeed a rare occurrence to learn of an advertising agency that has violated a professional confidence, or has sought to benefit itself in any way at the expense of its clients.

The big service agencies have developed into enormous institutions. Their great departments are manned by men of the highest order, and to-day hundreds of thousands of dollars of capital are employed in these large advertising agencies. The agency business is no longer considered a reckless, fly-by-night business, but one of the prominent institutions in the commercial world.

The advertising agencies know that beyond all the usual factors that figure in advertising, transcending in importance all questions of copy, mediums, rates, etc., is the vitally important matter of the personal energy, honesty, integrity, enthusiasm, ingenuity, persistency, and trained resourcefulness of their organization for the purpose of handling, to the best advantage of the advertiser, the appropriation intrusted to their care.

Personal Service Agency

The "personal service agency" is what is often called the one-man or two-man agency. It prepares and places copy for a limited number of accounts, on the theory that the man owning and controlling the agency gives his actual personal attention to all details of the advertising campaign.

As a general thing, the personal service agency consists of the principal, possibly three or four clerks, and a couple of stenographers. This constitutes the entire ramifications of the personal service organization. However, the final test is not its size but "What does it do?"

The function of the personal service agency is to study personally its client's business, both from the standpoint of the expert advertiser and from the standpoint of the merchandising man. From this study it must deduct the proper mediums to enter into and must also be able to produce the correct kind of copy. It must perform not only the functions of the advertising agency, but also, to a certain extent, the functions of an advertising manager.

As the personal service agency must perform many of the functions of the big organization agency, it is

obvious that such a form of agency must necessarily be in a position to serve only a few clients.

The Brokerage Agency

The "brokerage agency" is merely a pivot upon which to swing mechanically certain features of an advertising proposition. This form of agency lays no claim to that service which develops success for an advertising campaign, as it takes no responsibility for the success of a campaign, but being a recognized advertising agency, receives its agency commission from the different publications and divides that commission with the advertiser. Many publishers refuse to recognize the brokerage agency, believing it is a detriment rather than a benefit to advertising.

The functions of the advertising broker or the brokerage agency are in its convenience to its clients in forwarding cuts, rendering bills for space from the publishers, checking the advertisements as they appear in publications, and making it convenient to the advertiser to issue only one check, instead of issuing checks, to each of the publications into which the advertisements enter. It performs a legitimate service to an advertiser who has worked out his advertising problems and does not expect to make changes.

Other Functions

There are still other functions that an advertising agency must perform, since it stands as the middleman between the client, the advertiser, the principal, and the publisher.

While it is the duty of the advertising agency to per-

form such functions for its clients as the production of 100 cents of value for every dollar expended, it is also the duty of the advertising agency to deal honestly and honorably toward the publisher, from whom it receives, to a large extent, its remuneration. To perform this function correctly, the advertising agency must study closely the policies of the publishers, and in no way transgress from these policies; also it must offer only such advertisements to the publishers as can be consistently accepted under their policy, and it must carry out, to the fullest extent, each and every agreement or contract made with those publishers.

By dealing squarely and openly with the publisher, the agency is also serving its clients' best interests, because those agencies that treat the publishers upon a correct business basis and see that the publishers receive, without evasion, their just remuneration for space and do not, in any way, manner, or form, trick the publishers, are in a position to get more courtesies extended for their advertisers.

It is the further function of the advertising agency to collect from the advertiser and, after deducting their commission, remit the net amount to the publisher.

SELF-TEST QUESTIONS

1. What functions have given rise to the modern advertising agency?
2. What are the three functional types of agencies?
3. What are some of the departments of a large general agency?
4. How does the merchandising department aid in the development of a campaign?
5. In what functional ways may the copy department be specialized?

6. What are the duties of a rate department? A checking department? An accounting department?

7. What are the functions of a typographical department? How is it equipped?

8. What are the functions of a bureau of investigation and promotion?

9. How does the personal service agency operate? Under what conditions may it be successful?

10. What sort of an advertiser could use a brokerage agency?

11. What should an advertising agency know about publishers?

12. What business relations does an agency have with the publishers?

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